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Many Musicians Among Them—Mrs. Coolidge's Protégés—Deputy Orchestras—The Opera's Tenor Troubles

LONDON.—Whatever may be the reason for that perennial anachronism, the London season, it gives musicians from countries where they order these things better, a chance to come and disport themselves professionally in the world's capital, or to watch their less fortunate colleagues do it (for to sing and play in stuffy halls with that heavy spring feeling in one's limbs cannot be exactly a joy). And Americans are by no means in the minority.

About half the American musical world seemed to be crowded into the little hall of the American Women's Club the other night, when Mrs. Coolidge "demonstrated" the latest batch of composers fostered by her munificence. There were Leopold Stokowski, Nicolai Sokoloff, Vladimir Shavitch and Eugene Goossens among the conductors; Adolfo Betti, Hans Kindler, Ethel Leginska, Victor Wittgenstein and Martha Baird among the instrumentalists; Dusolina Giannini and Eva Gauthier among the singers; Daniel Mayer to represent the managers and Richard Aldrich the scribes; and many more whom my dazzled eye did not catch. And there was Henry Eichheim, composer, who conducted his own Oriental Suite.

A RAVEL NOVELTY

It was an élite performance, with no less a first violinist than Georges Enesco and no less a cellist than Hans Kindler. It was effective, too, as a clever essay in exoticism, but the heavy cymbal clashes were too violent for occidental ears in a super-acoustic room. A real novelty was the Ravel Chanson Madecasse, for soprano, flute and piano, written for Mrs. Coolidge, in which the French composer, somewhat departing from his usual contemplative style, does with an aboriginal theme something like what Ernest Bloch has done with a Hebrew one. "Beware of the Whites!" his Madagascans cry with the same fury as that with which the Israelites advocate the dashing out of enemy infants' brains. This gentle lyric, sung by Mme. Jane Bathori, with Ravel himself at the piano and Louis Fleury behind the flute, had to be repeated. The evening opened with the trio which Mrs. Coolidge commissioned from Ildebrando Pizzetti, and which, despite a magnificent performance by the composer, and Messrs. Enesco and Kindler, seemed at a first hearing diffuse and dull. This, however, did not detract from the evening which, thanks to so brilliant an international gathering and Mrs. Coolidge's American hospitality, was uncommonly enjoyable.

THE CELEBRITIES

Among the concertizing artists in recent weeks, aside from John McCormack and Jascha Heifetz, who, for all their American passports, count as international celebrities, we have heard Dusolina Giannini, who created a sensation at her debut here last year; Richard Crooks, whose remarkable tenor has taken London critics by surprise; Henri Deering, Edward Weiss, Victor Wittgenstein, and Martha Baird, pianists; and Nicolai Sokoloff at the head of what called itself the London Symphony Orchestra.

John McCormack's singing at the Albert Hall really puts him beyond the pale, for artistic effects of a delicate order, upon which his art relies, are hardly realizable in vastnesses of that echoing cavern. Yet some thousands of people went to hear him sing Bach and Mozart and Chausson there—or, rather, went to hear him sing Irish ditties and got Bach, Mozart et al. besides—on a Sunday afternoon. Like Heifetz, who suited his program to the place (by a sort of inverse ratio), he had the usual rousing success.

Giannini's wonderful voice and perfect phrasing again charmed a Queens Hall audience and drew superlatives from the press. Her Berlin triumph seemed to have added assurance to a stage manner already remarkably mature.

MANY AMERICANS PERFORM

There is no doubt that Richard Crooks is a vocal phenomenon. If indeed he got his vocal technic by intuition or self-tuition he is nothing short of a miracle. A year or so in the fatherland might alter his interpretation of the German lieder somewhat, but could hardly add to his vocal skill. Some critics here heard him in the fond hope that he might be an Englishman—a British "white hope"—surely as great a compliment as we could wish.

Henri Deering, who made his debut here last year as John McCormack's assisting artist, and pocketed a very honorable share of the applause, came back, standing on his own feet and gathered together a very fine audience in Wigmore Hall. Henri Deering has a brilliant technic and a brilliant delivery, and his only fault seems to be haste. He played a program from Bach to Milhaud, with the Brahms Handel Variations as the culminating point. Martha Baird, too, is intent on outward brilliance, and her ease of delivery is such that she is apt to miss the core of things.

Both pianists had most cordial receptions both by audience and critics.

Victor Wittgenstein I could not hear myself. Critics found nice things to say about his technical command and musical understanding; but MacDowell's Sonata Tragica, for which he pleaded eloquently, found little favor with their worships.

TWO STERLING ARTISTS

Two artists who just made their first debut in London deserve more than ordinary attention: Adolf Busch, violinist, and Rudolf Serkin, pianist. Busch is remarkable for the fact that he is probably the only "big" violinist living who abjures the hyphenated sweetmeats and the variegated give-the-public-what-they-like program generally. Yet, by virtue of his technic, tone and general command of the

forceful readings. Busch gave ample proof of his violinistic mettle in Bach's D minor Partita, with the Chaconne at the end.

THOSE "DEPUTIES"

In Moscow they have an orchestra without a conductor. In London, says a wag, we go one step farther: we have

(Continued on page 8)

CHICAGO HAS PREMIERE OF TWO AMERICAN OPERAS IN ONE DAY

The Legend of the Piper and the First Act of The Music Robber Given at Central Theater—Kaun's Mutter Erde Heard in Chicago for First Time—Convention of the American Guild of Organists—Conservatory, Studio and Other Items of Interest

Chicago, Ill.—The Sundays during the month of June are as crowded musically as during the fall and winter season, at least as far as Chicago is concerned, and June 14 was one of the busiest for music critics. Sunday, June 14, will make history in the annals of music in this country inasmuch as two operas by Americans had first performances on any stage at the Central Theater when The Legend of the Piper, an opera in one act, music by Eleanor Everest Freer and libretto by Josephine Preston Peabody, and the first act of The Music Robber, music by Isaac Van Grove and libretto by Richard L. Stokes, were performed. Then, at the Studebaker Theatre the Muhlmann School of Opera was heard in an abridged form of Mozart's Magic Flute, also sung in English, under the direction of Adolf Muhlmann. At the Cordon, Jeannette Durno presented her artist students, Wilda Zook, Dorothy Wright and Olga Sandor. In the evening, at the Auditorium Theatre, Hugo Kaun's Mother Earth had first hearing here.

AMERICAN PREMIERES

The American Theatre for Musical Productions, of which Isaac Van Grove is director, presented at Central Theatre, under the auspices of the Chicago Musical College, two new operas by Americans—The Legend of the Piper by Mrs. Freer and The Music Robber by Isaac Van Grove.

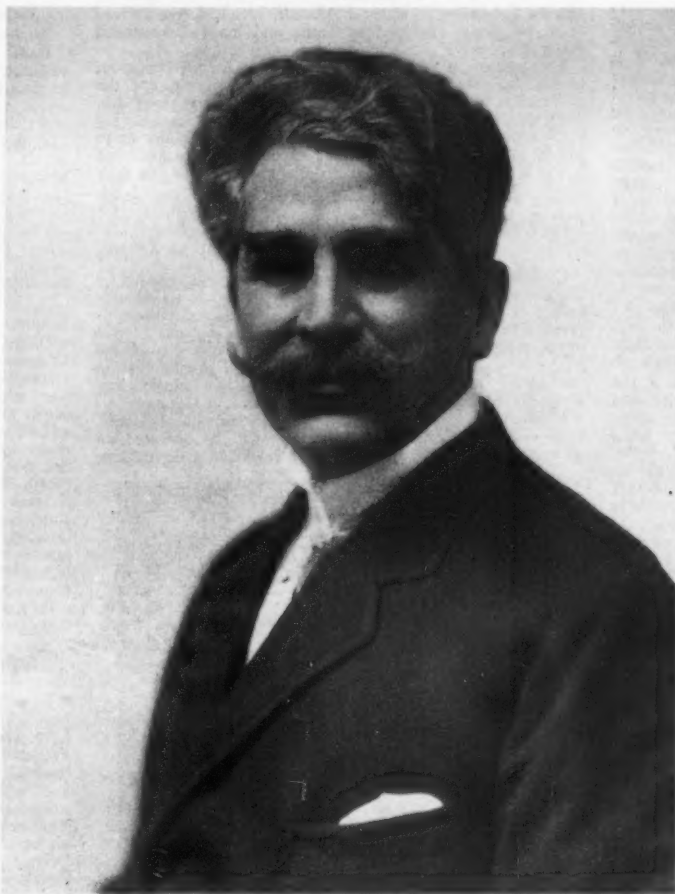
THE LEGEND OF THE PIPER

Mrs. Freer's one-act opera is interesting if not inspiring. She knows how to write music for the operatic stage and her first essay presaged well for future efforts. Her orchestration is somewhat weak and not very closely woven, but she has set down music that is often colorful, quite original and as a whole deserving praise. The interpreters were all satisfactory, especially Oliver Smith, who had the taxing role of the Piper. Mr. Smith sang with much distinction and scored a personal success not only through the sheer beauty of his tenor voice, but especially through his beautiful interpretation of the part, which he dressed and acted as well as he sang it. Mr. Smith has the flair for comic opera—not comic in the sense of light opera, but comic as the French term such operas as Manon, Mignon, Lakme, The Barber, Carmen, or to be more exact, all operas given at the Opera Comique in Paris. In the Legend of the Piper there are thirty-five characters, and if their names are not mentioned here, it is because space forbids.

THE MUSIC ROBBER

Isaac Van Grove's The Music Robber is not a grand opera nor a light opera. It is a mixture of both and, as presented at Central Theatre proved a happy addition to the list of operas. Van Grove knows the orchestra and all its possibilities. Thus, his orchestration is always brilliant. A leader and not a follower, Van Grove's idiom is his own, even though here and there in his opera there are reminiscent strains from The Jewels of the Madonna by Wolf-Ferrari. A man

(Continued on page 22)



Mishkin photo

NAHIAN FRANKO.

Leading the famous summer concerts at Willow Grove, Philadelphia, this month of June, has been an annual visitor to Willow Grove for many years past and is a great favorite there. A most experienced conductor, his programs are interesting and varied. A special feature is the occasional violin solo contributed by the leader himself; another, the Strauss waltzes, one of which appears on nearly every program, and in which, as Strauss himself used to do, Mr. Franko leads the orchestra, violin in hand. His own compositions figure often at the concerts and invariably win enthusiastic applause.

instrument as well as the music, he must be placed in the front rank of virtuosos. Busch and Serkin, a first-rate chamber pianist, played three programs consisting chiefly of sonatas, from Bach to Busoni, and held the small but musical audience spellbound with their interesting and

STEINWAY HALL—THE OLD AND NEW

New Steinway Hall is open. It rises to a height of fifteen stories at 109-113 West Fifty-seventh Street, New York, and from its lofty towers looks out upon, and is welcomed by, New York's newest and greatest music colony, the Fifty-seventh-Street-Fifth-Avenue-district. New Steinway Hall bears on its front the name "Steinway," chiseled in stone, a name known to musical and other circles throughout the world. Steinway & Sons moved into their new home during the latter part of last week and officially opened the doors of New Steinway Hall to the public on Monday morning, June 15. The move constitutes the last great stride in the development and perfection of piano music by that famous family of piano manufacturers, inventors, artists, and architects of New York's musical society, which began with Henry Engelhard Steinway, the founder, back in June, 1851, when he first came to America from Germany, and has progressed to the present day relationship of its progenitor to this great hall and the insti-

tution that bears the well known name of Steinway & Sons.

New Steinway Hall was planned with the thought of building a great "home" to house the Steinway interests and for the entertainment and convenience of their large following of patrons, artists, and, most of all, the music loving public, which has for the last half-century or more satisfied its higher musical tastes under the roof of "old" Steinway Hall in East Fourteenth Street, just off Union Square, New York. This home appearance was achieved by the architects, Messrs. Warren & Wetmore, New York, by creating a solid wall effect in the front elevation of the building, unique for its architectural beauty, and giving the facade of the building the appearance of a magnificent home, as a tribute to Steinway achievement—a feature made possible by placing the concert hall across the entire front, which, without windows opening on the street, gives an unusual wall space and permits of an elevation

(Continued on page 18)

AMERICAN-ITALIAN-FRENCH OPERA SEASON IN PARIS

PARIS.—The dingy Théâtre de la Gaité-Lyrique is living over again the brilliant scenes of fifty years ago, when smart Parisian society came to its doors in carriages, with elegantly liveried footmen on the box. The simple neighborhood no longer marvels at the gliding private cars that encircle the little park before the theater, and the glittering diamonds and gorgeous wraps of the women do not even astonish the children. For the season of the American-Italian-French Grand Opera Company is an established success, and every evening sees a return of the opulent audience. The Paris critics have also been won over, and they have been drawing comparisons in no way flattering to their own opera houses. Paul Longone and his enterprise have set a high standard; they are the talk of Paris, the dream of all music-lovers.

After the operas which I described in my last letter, there came the *Trovatore* with Rosa Raisa in the leading part of Leonora and a new tenor, Pedro de Lafuente, as Manrico. I do not think that I can express my admiration for the performance better than to say that I actually enjoyed the work, enjoyed those arias, which the barrel organ has killed for sensitive ears, and enjoyed them solely because they were so magnificently performed. Raisa was superb, and Lafuente, whom nobody knew, brought down the house. Elvira Casazza gave an excellent performance as Azucena

and Virgilio Lazzari in the part of Fernando was at his best.

MORANZONI CONDUCTS

The conductor of the evening was Moranzoni, and he received a large and well deserved share of the wild applause which greeted the artists. In the foyer, society and artists entertained each other. Old friends met. There was a feeling of friendship, interest, musical interest such as I have rarely felt in Paris.

The next opera, to which "tout Paris" flocked, was *Rigoletto*, in which Lauri-Volpi made his Paris debut. Many of those present did not realize that, as Gilda, Lucille Chalfont also made her real debut that evening. Lauri-Volpi surprised us by the beauty and volume of his voice. Miss Chalfont possesses a very beautiful voice especially in the high register. Jean Mauran, of the Opera, in the part of Rigoletto, was not exactly a help to the debutante. His performance was distinctly mediocre, which naturally tended to handicap the already nervous Gilda.

Cavalleria Rusticana and *Pagliacci*, which followed next evening, created another success for Mr. de Lafuente; he was a capital Turiddu. In the *Cavalleria Rusticana*, Irma Spani as Santuzza showed herself to be the possessor of a beautiful voice as well as being a good actress. Her performance was most convincing. But I believe that the real laurels were carried off by the chorus, which was excellent—a rare treat in opera.

QUEENA MARIO'S DEBUT

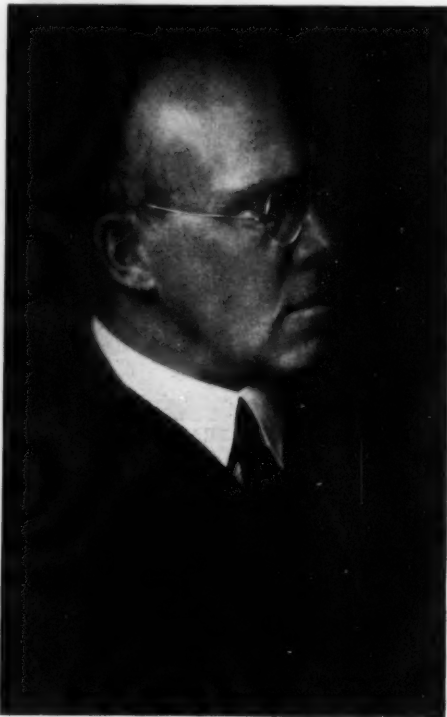
Queena Mario was heard for the first time in Paris as Nedda and showed herself to great advantage. The certainty of her singing and acting were delightful. Pedro de Lafuente, as Canio, surpassed all expectations both as to his singing and acting. George Baklanoff, who had just arrived from Germany, appeared as Tonio and his voice sounded better than ever.

To those of us who live in Paris, it has been a rare treat to hear so many excellent artists appear together, and the audience at large is quite evidently most appreciative of this. Such spontaneous applause has rarely been heard, and during the intermissions discussions can be heard on all sides as to so-and-so's voice and this other person's interpretation. It is Paris, cultivated and quick to appreciate. N. de B.

Cologne Conservatory Becomes Rhenish High School of Music

COLOGNE.—The famous Cologne Conservatory, founded by Ferdinand Hiller, friend of Mendelssohn and a formidable enemy of Wagner, has just celebrated its seventy-fifth anniversary in exceptionally memorable fashion, by becoming a musical high school (university) under the aegis of the Prussian state. Thus it becomes the equal in standing to the Berlin Hochschule, and with this and the Leipzig Conservatory the most important music school in Germany.

In connection with the Rhenish High School of Music, as it will henceforth be called, there will be operated an orchestra school, a People's Music School and a department



WALTER BRAUNFELS.

German composer and head of the new Rhenish High School of Music in Cologne.

for church and school music, and the joint directors of this greater institution will be Hermann Abendroth (hitherto director of the Conservatory) and Walter Braunfels, of Munich, well known composer of *Die Vögel* and other operas as well as many big orchestra and choral works.

The Cologne Conservatory was founded in 1850 on the model of the Paris Conservatoire and the Leipzig Conservatory, founded by Hiller's friend, Mendelssohn, and Schumann. Hiller's successor was Franz Wüllner, the father of Dr. Ludwig Wüllner, and the singer and elocutionist, who added a choral school on the model of the one he had directed in Munich. Fritz Steinbach, the celebrated conductor and exponent of Brahms, became director in 1902 and created a school orchestra.

By 1914 the number of pupils had grown to 900, and a great new building was projected, but the war prevented its erection. During the inflation period the economic situa-

tion of the institution became such that the government had to be appealed to and the result is the elevation of the conservatory to the rank of a university.

The jubilee was celebrated by three festival concerts given by the present and past pupils of the school in the presence of representatives of the national, state and city governments. H. U.

Wagner's Ring on the Banks of the Rhine

COLOGNE.—For the opening of the great Rhenish Millennial exposition the Cologne Opera gave a special gala production of Wagner's *Nibelungen Ring*, under the general direction of Eugen Szenkar, general music director, and Remond, the Intendant, with prominent German singers as guests. Wilhelm Rohde of Munich, as Wotan, and Frida Leider of Berlin, as Brünnhilde, had the biggest success. Jean Stern, of Hamburg, was an Alberich of demoniacal grandeur. Michael Bohnen also left a deep impression, while Heinrich Knote, as Siegmund, proved despite his age to be one of the best Wagner singers still. It was recalled that Wagner originally planned to produce his trilogy in a festival playhouse to be built on the Rhine, whose legends form the basis of the Ring. Despite a veritably American heat wave the enthusiasm of the audience was great. H. U.

FOREIGN NEWS IN BRIEF

NEW ITALIAN MUSIC PAPER

ROME.—A new monthly musical review called *Fiamma* (flame) has appeared under the auspices of the Academy of Music in Milan. D. P.

GÖTTINGEN UNIVERSITY PROMOTES MODERN MUSIC

GÖTTINGEN.—The professors of Göttingen University have founded a Society of the Friends of Modern Music, which during the summer term will produce works by Bartok, Schönberg, Hindemith, Kaminski, Weill, Milhaud and others. It will be remembered that Göttingen University is also the home of the Handel opera renaissance. L. D.

CONCERTS IN OSTEND

BRUSSELS.—The highly interesting series of concerts which are usually given at the Kursaal at Ostend started this season with a recital by Mlle. Vina Bovy, leading soprano at the Théâtre Royal de la Monnaie in Brussels. B. N.

BRNO HAS OPERATIC "FIRST TIME"

BRNO (CZECHOSLOVAKIA).—The German Opera of this city, where Maria Jeritz and Leo Slezak took their first steps on any stage, has just had the first performance anywhere of a new opera by a German native of the city. The work is named *Ekkehard*, and its author is Prof. G. Glück. The new opera had an enthusiastic success. B.

ELIZABETH DUNCAN SCHOOL MOVES TO SALZBURG

SALZBURG (AUSTRIA).—Contracts have just been signed between Elizabeth Duncan and the municipality of this city whereby the Duncan School will shortly begin its activities at Salzburg. The new home of the school will be Klesheim, the famous ex-Imperial castle near Salzburg, which is beautifully situated and surrounded by a big old park excellently suited for the purposes of the school. B. P.

MOZART'S SALZBURG HOME IN FIRE

SALZBURG.—The one-time home of the Mozart family, on Marketplatz, Salzburg, has been partially destroyed by fire. B. P.

NEW VIENNA CHAMBER OPERA OPENS AMID DIFFICULTIES

VIENNA.—The new Chamber Opera established in the ex-Imperial Theater of Schönbrunn Castle, near Vienna, opened with the first local production of Handel's opera, *Xerxes*, conducted by Dr. Ernst Kunwald. Attendance has been poor from the outset, and the artistic standard of the production is low, since be-

ginners and semi-amateurs comprise the cast. The orchestra is that of the defunct Volksoper, and it is rumored that that theater will shortly be reopened under the director of the Chamber Opera, Rainer Simons, who was the Volksoper's founder and for many years its director. The opening of the Chamber Opera was all but frustrated at the last moment owing to the protest of the Stage Union, who demanded financial securities for the economic safety of the Chamber Opera's company. P. B.

THIRTY MINUTE OVATIONS FOR FAMOUS SINGER

VIENNA.—On June 2, the Vienna Staatsoper witnessed the greatest demonstration, perhaps in its history, when Marie Gutheil-Schoder celebrated her twenty-fifth jubilee as a member of that house, in *Elektra*, which is her most famous role. At the close the audience established the record of a thirty minutes' solid ovation. Besides being the most famous Carmen of the German stage, Gutheil-Schoder was the first to sing Schönberg's songs anywhere, and is now one of the greatest interpreters of his *Pierrot Lunaire*. P. B.

JERITZA AND VIENNA OPERA AT BUDAPEST

BUDAPEST.—The company of the Vienna Staatsoper, under the personal direction of director Franz Schalk, and with Maria Jeritz in the star roles, is giving a season here at present. Maria Jeritz has been made Honorary Member of the Budapest Opera by the government. B.

JOSEPH SCHWARZ FOR SALZBURG FESTIVAL

VIENNA.—An important addition to the schedule of the Salzburg Festival, which will take place between August 13 and 31, is a concert of Joseph Schwarz, who has been engaged for this special appearance by the Salzburg Festival Community. In all probability Schwarz will also be the soloist of a big concert of Jewish music to be given at Vienna in August in connection with the Zionists' Congress. P. B.

WALTER AND KLEIBER TO CONDUCT VIENNA PHILHARMONIC TOUR

VIENNA.—It is now decided that Bruno Walter and Erich Kleiber will be the conductors to direct the German tour of the Philharmonic Orchestra, which began on June 17, and before July 2 will take the Vienna players to Breslau, Berlin, Lübeck, Hamburg, Munich and various other German cities. This is the first extensive German tour made by Vienna's foremost orchestra in many years. P. B.

FOREIGN NEWS IN BRIEF

THIBAUD COMPLETES EUROPEAN TOUR

PARIS.—Jacques Thibaud, violinist, has just returned to Paris after a tour of Europe which was most interesting and certainly successful. He has played in Poland, Roumania, Greece, Spain, Holland and Belgium. He will play here shortly with Alfred Cortot and Pablo Casals, going to London at the end of June. His entire summer is booked up with concerts at the different summer resorts. N. de B.

WAGNER AT OPÉRA COMIQUE

PARIS.—For the first time, Wagner was heard at the Opéra-Comique, an experiment which roused the interest of all Paris, for it is admitted that there is lack of space for the orchestra and the theater is comparatively small. The chosen opera was *Tristan und Isolde* with Ralf, Scandinavian tenor, as Tristan and Suzanne Baluegrie as Isolde. That the experiment was successful is proven by the fact that the artists were recalled seven times after the first act. N. de B.

NEW OPERA-BALLET BY ROUSSEL

PARIS.—A new opera-ballet, *La Naissance de la Lyre*, by the well-known French composer, Albert Roussel, is now in rehearsal and will be produced towards the end of June at the Paris Opéra with Mlle. Marcelle Denya, Madame Delvaire of the Comédie Française and Messrs. Rambaud and Fabert. The work contains lyrics, choreography and some purely dramatic sections. The orchestra will be conducted by Philippe Gaubert. N. de B.

GOUNOD'S FAUST UP FOR AUCTION

PARIS.—The original manuscript of a portion of the score of Gounod's *Faust* has been sold at auction at the Hotel Drouot. It consists of twenty-eight folios, including the Soldier's Chorus and other familiar matter, but also a song with choruses for Valentine, which Gounod omitted from the final score. L. C.

CHALIAPIN AND COATES DO BORIS IN PARIS

PARIS.—The first performance of Boris Godunoff at the Opéra with Feodor Chaliapin created a sensation, and the French critics could not say enough in praise of the great artist. The conductor was Albert Coates. N. de B.

STRAVINSKY'S MAVRA FOR GERMANY

BERLIN.—Igor Stravinsky's one-act opera, *Mavra*, has been accepted by the Kiel Municipal Theater for first production in Germany. D. L.

BUSONI ARCHIVES FOR BERLIN LIBRARY

BERLIN.—Ferruccio Busoni's musico-literary remains, including music, manuscripts, letters, pictures, and also some instruments, will be presented by his widow to the Prussian state and will be deposited in the Prussian State Library. Of particular interest to the public will be his collection of the original editions of Liszt's works. It is understood that Mme. Busoni will receive some kind of financial assistance from the state. D. L.

PAVLOVA SCENERY OVERBOARD

LONDON.—Owing to rough weather in the English Channel, the steamer carrying Mme. Pavlova's company and scenery to England was greatly delayed and found difficulty getting into Dover. Some of the scenery, which was stored on deck, was washed overboard. C. S.

GIBBONS' TERCENTENARY BEING CELEBRATED IN ENGLAND

LONDON.—The tercentenary of the death of Orlando Gibbons, one of England's greatest composers, is being celebrated by special music in all four cathedrals of London, by special concerts, as well as at Canterbury Cathedral, the Chapel Royal in Windsor and at Cambridge University. Special articles on Gibbons in the daily papers help to arouse interest. C. S.

SALZBURG FESTIVAL DATES FIXED

SALZBURG.—The management of the Salzburg Festival Community has just announced the official and definite data concerning this year's festival. Between August 13 and 31, there will be seven performances of Hofmannsthal's *The Great World Theater*, and eight of *The Miracle*, with Rosamond Pinchot and Lady Diana Manners in the leading parts. Bruno Walter will conduct Donizetti's *Don Pasquale* on August 26 and 29; Dr. Muck will direct Don Giovanni on August 24 and 29; and Franz Schalk will be the conductor for *The Marriage of Figaro*, on August 25, 27 and 30. The casts will be those of the Vienna Staatsoper, with the Philharmonic Orchestra of Vienna. Maria Ivogün will appear as star guest. There will be five chamber concerts given by the Rosé Quartet, Maria Ivogün, Richard Mayr and Alfred Piccaver; also three orchestral concerts in which Bruno Walter will conduct Haydn, Mozart and Brahms; Muck, Mozart and Beethoven; and Schalk an evening of Bruckner symphonies. B.

BUSONI'S FAUST A MASTERWORK FOR FUTURE GENERATIONS

Dresden Performance Draws Audience of Experts From All Over Europe—An Excellent Presentation

DRESDEN.—On May 21, the Dresden Opera House saw an assembly of distinguished artists, critics and music lovers from many countries and from all the important German cities—an assembly the like of which is rarely to be found. All these visitors had come to Dresden in order to witness the first performance from the manuscript score of Busoni's opera, *Doctor Faust*. It has not remained a secret to the musical world that Busoni had devoted the last ten years of his life almost entirely to his dramatic chef d'oeuvre. He himself considered it the crowning of his life's labor, the synthesis of his entire art.

A tragic fate has cast its shadow over this work. The master had to depart from life before he could hear the performance of it; he could not even fully complete the score. The very close, the last monologue of the text, is missing. Philip Jarnach, the most prominent of Busoni's pupils in composition and an intimate friend of the master, was entrusted with the delicate task of completing the score and giving it the possibility of performance.

Busoni has again been his own librettist. The textbook, published a few years ago, has won admiration as a dramatic poem of intrinsic value. It entirely ignores Goethe's *Faust*, goes back to the old German marionette plays, which have also been drawn upon by Goethe. According to his doctrine of operatic art, Busoni removes from the action all purely lyric elements, all realisms of every day life. There is no love-making in this opera. The action is projected into the sphere of the supernatural, and surrounded by an unreal, fantastic, magic atmosphere. It is rich, however, in profound thoughts, the work of a philosophical mind, of a poet who himself is spiritually related to Faust by the independence and boldness of his thoughts, in the never-ending striving for perfection, clearness of insight.

AN INTERRUPTED OVERTURE

As an overture the orchestra plays a sinfonia entitled *Ostervesper und Frühlingskeimen* (Easter Evening and Budding of Spring). This symphony is unexpectedly brought to an interruption. A speaker steps before the curtain and recites the prologue of the poet to the spectators. Here Busoni tells in well shaped verses how he came to choose the subject of *Faust* and in what manner he treated it. This very original prologue finished, we see the first scene: Faust in his laboratory, brewing strange liquids. Three students from Cracow make their appearance, bringing as a present for Faust a very rare book of magic: *Clavis Astartis Magica*.

In the second scene Faust makes a trial of the magic formulae contained in the book. Six flames appear about him. Faust makes them speak and orders them to be extinguished, except the last one, which is the flame of Mephisto. The devil finally makes his bodily appearance and pretty soon knows how to get Faust to sign the fatal pact. These scenes are of a most exciting, mystical, almost terrifying effect with the strange, mysterious, fascinating sounds of the orchestra and the invisible chorus resounding from all the corners of the room. An overpowering climax is reached when Faust, after a terrible and exhausting combat with himself, finally yields to Mephisto's urgent admonitions and threats. In this scene one hears the jubilant Easter chorus of the faithful, growing more and more powerful in sound and driving Faust to desperation and collapse.

The following scene brings a most effective change of color. Faust is at the court of Parma, showing his magic power to the duchess and making her love him and elope with him on the day of her wedding. Busoni's Italianism is triumphant here. This festival at the Parma court is enchanting by its gaiety, the lightness of its rhythms, its vivacity, brilliancy of colors. Nevertheless, the mystic character of the drama is alive here as well. According to the desire of the duchess, Faust evokes King Solomon with the Queen of Sheba, Samson and Dalila, Salome and St. John.

THE COUNTERPOINT OF RELIGIONS

We meet Faust again (years are supposed to have passed) amid a crowd of students in a tavern at Wittenberg, the Lutheran town. A violent fight arises between the Catholic

and the Lutheran students, whom Faust finally reconciles. This conflict is one of the most effective episodes of the entire score. The Catholic *Te Deum* and Luther's chorale, *Ein Feste Burg*, are used in a masterly contrapuntal movement, the two melodies in double chorus grappling with each other, finally clashing in violent discords. Mephisto makes his appearance again, disguised as a messenger sent to bring the news of the duchess' death. As her last gift to Faust Mephisto presents her dead child, Faust's son. The three students from Cracow return demanding the magic book given to Faust. They tell him that his last hour is approaching.

In the final scene we meet Faust in meditation walking about in the snow-covered streets of Wittenberg. After some noisy pranks the mischievous students have at last retired. Mephisto as "Night Watchman" announces the hours of the night. Faust is haunted by visions, the duchess appearing to him as a beggar woman; the crucifix on the cathedral wall assumes the traits of Helen of Troy; a soldier once killed by Faust's demand points his sword at him—he is the brother of a girl once betrayed by Faust. (This is the only reference to the Gretchen episode.)

Faust knows that he is about to die. For the last time he makes use of his magic power. He awakens his dead son to life, blesses the infant, sends him into the world to propagate Faust's last message, his immortal will-power. While Faust sinks to the ground dying, one sees the infant rising and walking into the town with a branch of blossoms.

BUSONI'S BEST MUSIC

This drama has very little in common with what is generally called opera. One cannot expect that it will appeal to the crowd. But a select few will appreciate that Busoni's *Faust* is a really sublime work of art, one of the very few products of our age for which the coming generations will have reverence. As regards the music, Busoni has reached his summit here. The score is a marvel of contrapuntal workmanship, of suggestive, spiritual, immaterial sound, of formal mastery. Of course, the naive opera goer will have to wait a long time before a "tune" strikes his ear. For those who know how to listen to an intricate score, however, there is abundance of melody and genuine musical interest.

It is difficult to describe the style of the *Faust* music to one who has not heard it. It is as modern in effect as one may desire, and still it hardly ever reminds one of Schönberg, Stravinsky or Ravel, the three acknowledged leaders of modern music. There is in it something sublime, spiritual, lofty and fantastic, which is to be found nowhere else in our generation. It will take a long time before musicians will have fully digested what Busoni, in the crowning masterpiece of his life, has offered to them. But a detailed study of the work will repay the trouble. The *Faust* music sheds light on the entire production of Busoni and makes us see all his former works as a preparation, as building stones to this amazing structure of sounds.

JARNACH'S CONTRIBUTION

Philip Jarnach has composed the closing monologue not only with surprising skill, but also with as close an approach to Busoni's style as it is possible to obtain for anybody besides Busoni himself. No more flattering compliment may be paid to Jarnach's fine piece of work than the statement that it is not possible to perceive where Busoni ends and where Jarnach begins. Jarnach has solved the problem as well as it is possible and has given the work a dignified and noble close.

THE PERFORMANCE EXCELLENT.

The performance of the immensely difficult work was excellent. Fritz Busch, the musical director of the Dresden Opera, overcame all difficulties in a truly admirable manner and presented the score with the full authority of a master of the art of conducting. The celebrated Dresden orchestra was perfection itself, the complicated choral episodes were of grandiose effect. The *mise-en-scène*, for which the "Intendant" himself, Alfred Reucker, was responsible, did honor to the great reputation of the Dresden Opera. Most impressive stage-pictures had been designed by Karl

Dannemann, a talented young painter, pupil of Slevogt, the leader of German impressionism.

Of the singers, Robert Burg as Faust was most impressive, vocally in fine trim, clear in diction and convincing in his rendering of the grandiose part. Theo Strack's Mephisto was more effective histrionically than vocally, the part requiring an extremely high tenor. Meta Sememeyer sang the Duchess with extraordinary vocal charm, notwithstanding a severe bruise of the foot which she suffered at the last rehearsal. Her part, being the only female role among a dozen or more men, is not very extensive, but very important as a contrasting tone color.

The general impression at the close was one of profound emotion. There was a respectful homage to the dead master, though the work itself and the special circumstances of its first performance almost forbade loud eruptions of applause. There is no doubt in my mind that Busoni's *Faust* is an artistic achievement of the highest order, a work for which the world will be adequately prepared only in future decades. Here, to my mind, is the highest summit reached in the entire twentieth century—far beyond anything so far written by Schönberg, Stravinsky and all the other celebrities of our time.

DR. HUGO LEICHTENTRITT.

FRANKFORT HAS A FESTIVAL OF ART

Opera, Concert, Ballet and Drama Contribute Unusual Offerings

FRANKFORT-ON-MAIN.—The taste of the public for solo concerts is evidently decreasing and even the big orchestral concerts are not as crowded as in former years, especially when it is a question of "modern" music. Money is lacking everywhere, but the Ninth of Beethoven, produced repeatedly by Clemens Kraus and by Ernst Wendel, was greatly applauded. A hundred years ago this work was given for the first time in Frankfurt and therefore Wendel celebrated the day with great ceremony.

In order to encourage and intensify art production, the municipality organized in the first week of May the Frankfurter Kunsttage, in which concert, opera, drama, besides a valuable exhibition of fayence and works by modern Frankfurt artists, were to be presented in the best form. Prof. Kraus, seconded by the master-regisseur, Walderstein, showed great ability in an interesting revival of Rheingold, a gracefully animated Figaro, and in several concerts, in which the first performance of the Schönberg-Bach Choral preludes, and the four Brahms symphonies, excellently conducted, must be noted.

The Amar Quartet (with the brothers Hindemith as cello and viola) again gave a well nigh perfect rendering of Bartok's quartet, op. 17, and Dvorak's op. 51. A choral concert under the leadership of Prof. Siegfried Ochs brought us magnificent works by Heinrich Schütz (1585-1672), whose "exhumation" is of the utmost importance. Finally Kraus conducted a very charming opera evening; Wolff-Ferrari's *The Secret of Susanna*, followed by Copepin's *Dance Suite* in the version of Richard Strauss, with dances executed by the Frankfurt opera ballet, and at the end a real masterpiece of Puccini, Gianni Schicchi. These festivities were followed at the end of May by a Schubert Festival given by the Rosé Quartet.

Among noteworthy modern works we have recently heard Schönberg's *Pierrot Lunaire* and the octette for wind instruments by Stravinsky, under the conductorship of the young Walter Herbert. From abroad there came a good Spanish trio (*Vives Perello and Mares*), a Yugoslav concert, and, above all, the unrivaled Russian Tairoff—with his splendidly schooled troupe of actors, who, among other wonders, accomplished that of adapting to modern taste *Girofle-Girofla* by old Lecocq. HERMANN LISMANN.

Boosey & Company Moves

Boosey & Company is one of the last of the big publishing houses located downtown to move into spacious quarters in the new Steinway Hall building. While Boosey & Company is an English publishing house, it has been established in America so long that it has now become an integral part of the industry.



THE PREMIERE OF BUSONI'S FAUST AT THE DRESDEN OPERA.

Figurines by Karl Dannemann. (1) Faust as Prince of Parma, (2) Mephistopheles, (3) the Duchess of Parma.

ROME CONCERTS END AT LAST

American Academy Performs—Hot Weather Opera at the Costanzi

ROME.—The Augusteo season virtually ended on May 3 with the third repetition of Beethoven's Ninth, preceded by a concert celebrating the second centenary of Alessandro Scarlatti (1659-1725), the program consisting of some of his most interesting works for chorus, orchestra, organ and soloists, including O Magnum Mysterium and Tu es Petrus, two motets for eight-part chorus. The concert was conducted by Molinari, and the soloists were Laura Pasini, Irene Minghetti-Cattaneo, mezzo-soprano, Emilio Perea, tenor. The Ninth was interpreted by the same artists with addition of the bass Tisci Rubini, who did excellent work. Molinari received an extraordinary ovation in acknowledgment of his successful efforts during the long season. The orchestra and its beloved conductor then left for a long tour through Switzerland, Germany, Bohemia, Hungary, extending to the middle of June.

The Santa Cecilia concert season has also closed, Stravinsky being the last performer, with Vera Janacopolus as collaborator. It was merely a succès d'estime, as very few could or would make any effort to understand this composer's works. With the same singer, Stravinsky gave a concert of his own music at the Augusteo, playing his piano concerto with orchestra, which was very tepidly received. Petroushka was the clou of the evening and at the end of this the public abandoned itself to its natural inclination of hospitality and sincere admiration.

VISITING CHORUSES

The Orfeo Català of Barcelona, a choral society of 250 mixed voices, one of the most perfect institutions that one can imagine, has paid a visit to Rome. Its programs comprised principally pieces of a pathetic character, some popular songs, ballads, workmen's songs, rhapsodies on themes from the island of Mallorca, etc. The public went wild and gave an interminable ovation to Lluís Millet, the conductor and founder of this marvelous chorus. Picturesque they are to look upon, especially the women, all dressed in white, with the traditional white lace shawl on their heads.

The Augusteo has given hospitality to another choral society, the Hungarian Turul of Budapest, composed of 150 male members. They sang in an impeccable manner music of their own land, the folk lore element of course being the most characteristic. The doors of the Augusteo, at least for music, will remain closed until next November.

THE GREAT PADREWSKI AND A LITTLE ONE

At the very close of the season Padewski again played at the Augusteo, to the joy of those who were lucky enough to have been able to hear him. His program was all Chopin; yet there was not a moment of monotony. He was triumphantly received, triumphantly acclaimed, a sense of gratitude pervading the more than capacity house, the profits of which went to the fund for war orphans. He most generously accorded encore after encore, and if Count San Martino had not seized him and taken him away in his car, I think he would still be playing before the enraptured public.

At the Teatro Argentina a seven-year-old pianist and improvisator, Pietro Mazzini, gave two concerts, obtaining not merely a success as a curiosity but for his clear playing and interpretation of the different styles. Opinions are divided, but the greater part are convinced of being in the presence of a phenomenon. He played a Galuppi Sonata (C major) and the Mozart Fantasia (D minor) with a sense of rhythm and a lightness of touch and a faultless memory, and his four Chopin numbers were brilliant.

AMERICANS

Elizabeth Gutman, soprano, of Baltimore, Md., gave an interesting concert, going victoriously through a most unusual program, beginning with the Polissena aria from Handel's Radamisto and ending with Stravinsky's Rosée Sainte. Interest centered on the American, Russian and Jewish

groups, in which she was admirable, singing with purity of tone. Mrs. Gutman was applauded to the echo and she may well be proud of her success.

The annual exhibition at the American Academy this year took place sooner than usual—May 16—the music department under Felix Lamond taking a brilliant part. Randall Thompson, who has already given many proofs of his talent, performed his interesting suite for piano, and the five Odes of Horace for mixed chorus, performed by the Schola Cantorum of S. Salvatore in Lauro and led by the composer. These compositions are not extremely modern in harmony but exquisitely adapted to the text. Wintter Watts presented two delightful new songs on Hawaiian themes of which he himself wrote the poems. They are accompanied by two flutes, one oboe, two clarinets, one horn, one bassoon, one cello and a harp.

HOT WEATHER OPERA

Opera at the Teatro Costanzi runs right into the hot weather this year. Besides many performances of Aida, with ever changing casts, they have revived William Tell, with John O'Sullivan, a tenor with a fine high C, as Arnaldo; also Mascagni's Ratsch, a dull evening's entertainment. Wolf-Ferrari's charming Quattro Rusteghi filled the house from pit to dome; and great hopes were placed on Traviata, with Gilda Dalla Rizza, imported from the Scala, who proved a disappointment in her native Rome. Finally, there are the usual Toscas and Butterflies, this time with Madeleine Keltie, American, successful in both title parts. She was so well liked that she will probably return next season.

A short season of opera at the Teatro Eliseo has come to grief because of disagreements, and at a season organized by the Giornale Musica, Il Maestro di Cappella, comic opera by old Paer, was revived with success. D. PATTON.

LONDON

(Continued from page 5)

concerts by conductors without an orchestra. This cruel jest, applying only to the crowded spring season, throws a lurid light upon the so-called deputy system which obtains among London orchestras. The orchestra, which has been parading under the name of the London Symphony, while its best members are playing the opera season at Covent Garden, is certainly not worthy of the name. It is bad enough to fill "hire" engagements in these conditions. That the L.S.O. had to finish its own season with this substitute crew is all the more regrettable.

Nevertheless, we were intrigued into hearing Koussevitzky's reading of Beethoven's Ninth Symphony, which created such a hubbub—thanks to Ernest Newman's championship—last year. I confess I found it quite normal—indeed rather tame—and of course a bit rough, for which the orchestra and not the conductor is to blame. The famous scherzo, which people found too fast, I have heard faster and with magnificently rousing results. The matter of clarity is, after all, one of orchestral technique; and a guest conductor must be expected to shape his interpretation to fit the technical limitations of a band. What I did think too fast was the first movement of Mozart's lovely G minor symphony; for excessive speed robs it of its inherent grace.

In the circumstances a criticism of the concert which Nicolai Sokoloff gave with the orchestra would hardly be fair. Suffice it to say that despite all difficulties we had a spirited performance of two movements from Stravinsky's Fire Bird, and a dance excerpt from Enesco's Oedipus (conducted by the composer) that gave a strong hint of its effectiveness as stage music. Enesco also played a Bach concerto and the Chausson Poeme.

A NEW BAX

New music is something I try my best to hear, but sometimes it isn't possible with the best will in the world. For instance, when a new work is announced in advance programs to begin the second half of a concert and is shifted without warning to the beginning. (Such things should be

Clisabeth



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forbidden by the police!) So when, after the first act of Walküre, having sacrificed the second for the purpose, I arrived at Queens Hall I found St. Patrick's Breastplate, by Arnold Bax already finished. It is a religious work for chorus and orchestra, the words being a famous Gaelic hymn translated into English. From what I can gather from others the score does not lack moments of exaltation, but, strange to say, is said to lack the mysticism which one would have expected from Bax and which could have been appropriate to the theme. At the same concert of the Philharmonic Choir, George Henschel's Requiem Mass was revived after many years, under the baton of the veteran conductor himself.

I could go on talking of musical happenings in London for page after page; the very mass of material is inimical to itself. We have had string quartets from everywhere, even a visiting orchestra from Cape Town, South Africa, and Mr. Lopez' jazz band from the U. S. A.; we have had a choir from Latvia (not to mention the still lingering Cossacks); we have had such a mass of foreign attractions that the best of the natives, such as the excellent English Singers, have gone unheard. But, as for these I learn America is to hear them soon, for Mrs. Coolidge, fairy godmother to English musicians, has invited them to Washington for the fall.

THE OPERA

The German season at Covent Garden is continuing brilliantly though laboring under tenorial difficulties. All the original "heroes" have fallen by the wayside and only Fritz Soot is left to do all the work, with obvious signs of fatigue. Morgan Kingston, who "obliged" at the last Walküre came as a relief in more senses than one; and another reinforcement, Hans Lussmann of Cologne, has been sent for to do a Walter or two.

The first Meistersinger, sung to a crowded house and designed to be the *comble* of the season, was marred by many details, especially of lighting and stage management. Schorr, in a slanderous make-up and a costume not of a cobbler-poet but a cobbler-knight, sang beautifully—too beautifully—without even suggesting the profound pathos of this greatest of all operatic characters. He was totally overshadowed by Pogner, superbly sung and impersonated by Richard Mayr, the real hero of Act I. Lotte Lehmann's Eva was sweet in looks and voice, especially in the quintet; but Fritz Soot, who looked every inch a tenor, came near to spoiling the show. Thanks to Bruno Walter the Prügelzene and some of the big moments duly "came off."

A FINE PERFORMANCE

A really beautiful performance was that of the Flying Dutchman, with Frida Leider, whose fame and achievement grow with every performance here, as Senta. Dr. Emil Schipper was a really tragic Dutchman, and a fair match for Mayr, whose Daland again was a "genre" figure worthy of the brush of a Millet. What an artist for the Metropolitan; what a Pogner he would be to Bohnen's Sachs!

Opera is continuing to draw at the Lyceum, too (Carl Rosa), and the Russian Ballet continues to reveal the secrets of its latest style, evolved by Mme. Nijinska and the Parisian "Six." Auric's music to Les Fâcheux is, I suppose, the rock bottom of Stravinskyesque inanity, but the dancing of Mme. Tchernicheva atones for much. Also the decorations of Braque. CÉSAR SAERCHINGER.

Althouse and Middleton Commended Again

"The results of Wednesday's concert were most satisfactory indeed. Our people were simply delighted. In Messrs. Althouse and Middleton you probably have the two most attractive concert singers before the public today." Such was the verdict of the local manager in St. John, New Brunswick, where Paul Althouse and Arthur Middleton sang at a recent festival just prior to departing for their present second tour of Australia, expressed in a letter to the artists' managers, Haensel & Jones.



"A tenor of such lovely quality, and so musically skillful,—a truly gifted and most valuable artist."—*St. Paul Pioneer Press*

Frederick Gunster.
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A MONUMENT TO DEBUSSY

By Clarence Lucas

[Our Paris correspondent sends herewith the first intimation received in America that Claude Debussy is to be honored by a monument at Saint-Germain, the city near Paris where he was born.—The Editor.]

Achille Claude Debussy was born in the little city of Saint-Germain in 1862.

His music was at first disliked by the public in general, though intensely admired by a chosen few. Today no one discusses any more the music of Debussy. It has been accepted by the world for what it is. The world knows the merits and demerits of this music, and there are no

mental sculpture as the music of Debussy was unlike the Conservatoire music of the period.

The accompanying photographs of the model hardly convey an adequate impression of the grandeur of the monument. In the small picture Joël Martel is seen at work on one of the large statues, which is more than double life size.

Whatever may be the ultimate fate of Debussy's music, the monument will remain an ornament for centuries in the forest of Saint-Germain, to remind the visitor that in the latter half of the nineteenth century there was born a French composer whose name was Claude Debussy.

New Fox Song of Unusual Merit

Every so often a leading publisher offers to the public a song of exceptional merit. In the case of Indian Dawn, by Zamecnik, the Sam Fox Publishing Company of Cleveland has found another which is indeed good. As the title would indicate, it is an American Indian number, and naturally, with Charles Wakefield Cadman contributing famous songs of this type, one turns to him as a critic. The following letter was received by the Sam Fox Publishing Company from Princess Tsianina and Mr. Cadman:

Philadelphia, Pa., March 7, 1925.

Mr. Cadman and I wish to express our deep interest and good wishes for the new song, Indian Dawn, just off your press. We think it is the best Indian song presented for a long time, and we think it worthy a place on any singer's program, and I consider it a pleasure to include it in my repertoire of songs. It suits my voice perfectly.

(Signed) PRINCESS TSIANINA.

Mr. Cadman has gone still farther in endorsing the Fox ballad, and this is of invaluable worth to the composer. It is being compared with all the principal numbers that have been written on these themes in the last few years and from the following letters one would say that it is indeed an unusual song.

No less a star than Rosa Raisa, one of the principal sopranos of the Chicago Opera, wrote a letter, dated Chicago, January 22: "I received the Indian Dawn which I think is very beautiful. I love it and I will surely use it on my concert program." Bertha P. Barto writes from Tacoma, Wash., January 26, that she is "happy to say it is beautiful and also happy to find one Indian song suited to the high voice." Marie Arend-MacPhee, director of the Akron School of Music, on February 10 writes: "Your Indian Dawn is an excellent teaching number. Will also be glad to use it on recital programs as it has an individuality all its own." Remo Cortesi wrote from New York, on March 21, that "After two months of using it for my pupils I find it an excellent song, not only for teaching purposes, as it requires a smooth legato to render it well, but also for the theater. I called the attention of Princess

Tsianina, the Indian soprano, to it, and suggested that she add it to her Cadman Indian songs. She was most enthusiastic about it."

Almon Knowles, under date of February 8, writes from New York: "Indian Dawn is a song that should grace the programs of our best singers. In a class I consider it with Land of the Sky Blue Water and By the Waters of Minnetonka. Hope it will meet with the universal popularity it deserves." And from the Jessie Duke Richardson School of Fine Arts, through Mrs. Weyman Crow Jackson, under date of Muskogee, Okla., February 9, the following was received: "One of my pupils has entered the state contest and so far we are using your song in contrast to the contest number." Elsie Miller, of Philadelphia, wrote: "Indian Dawn is so wonderfully big I shall use it lots in my teaching and on my programs." And from Paul H. Lawless, from Topeka, Kansas, January 26, the following was received: "I wish to say that in all my experience as a singer and voice teacher I have never known a more beautiful song in Indian lyrics. Mr. Lieurance came the nearest to it in his By the Waters of Minnetonka, but this song, Indian Dawn, surpasses anything I have ever sung or taught. It is at once appealingly beautiful and great. I expect to give it to my pupils to study as it is very popular with them, and also to use it myself at every opportunity in public recital or concert. All praise to Mr. Zamecnik in his wonderful and true interpretation of Indian music is this great song."

Tollefsen Trio Activities

The Tollefsen Trio closed its season with a concert in the Opera House of the Brooklyn Academy on May 17. An audience completely filling the auditorium applauded the work of the three artists, who appeared also in solo groups as well as in ensemble numbers. The Tschakowsky Theme and Variations made a profound impression.

The trio has enjoyed a very successful season, and has appeared frequently before New York audiences. Among the engagements were three concerts at Hunter College (Lewisohn series). People's Chamber Music Course at Washington Irving High School, Brooklyn Institute, Chamade Club, St. Mark's Choral and Morning Choral of Brooklyn.

During the season 1925-1926 the trio will be under the management of Ernest Briggs, Inc. Paulo Gruppe will succeed Paul Kefer as cellist of the Tollefsen Trio, and will take up his duties at once; he appeared with them in concert on June 18 in the Brooklyn Academy of Music, in a program arranged for the Pratt Institute. In July the trio will make a short tour of the Middle West, playing at col-

leges in West Virginia, Pennsylvania, Indiana and Illinois; special educational programs will be given in connection with the summer courses.

La Forge-Berumen Artists in Recital

A group of artists from the La Forge-Berumen studios gave a concert for the benefit of the Darien M. E. Church at Darien, Conn., on May 28. Arthur Kraft, tenor, who is well known through his appearances all over the country, opened the program with a miscellaneous group, accompanied by Frank La Forge, composer-pianist. His work in the group he selected was excellent and the audience applauded heartily. Frances Fattmann rendered Ritorno Vincitor, from Aida, with Myrtle Alcorn at the piano. Miss Fattmann's voice is of beautiful quality and well suited to the aria she chose. Erin Ballard, pianist, played beautifully The Nightingale, Liszt, and Rolling Fire, Duvernoy. The next group consisted of arias from Manon Lescaut, sung by Gretchen Altpeter. Miss Altpeter has a lovely soprano voice and a pleasing personality. Grace Divine, contralto, followed with Plainte d'Ariane, Coquard, and Liette Signor, from Les Huguenots, accompanied by Evelyn Smith. Miss Divine's voice is of a pure quality and showed to fine advantage in these numbers. Valeriano Gil, tenor, and Manlio Ovidio, baritone, sang the duet from La Forza del Destino. The voices of these young men blend well, and their rendition of this beautiful duet was of superior quality.

Ernesto Berumen played a group of solos in his usual finished style and was accorded an ovation. Lillian Hunsicker, soprano, next rendered with fine artistry a group of French and German songs. Valeriano Gil sang a group of miscellaneous numbers effectively, especially the aria from Martha. Alice Vaiden Williams' accompaniments were artistic. Jane Upperman next sang Ah! fors e-lui, from La Traviata. Miss Upperman is a natural coloratura and her singing of this difficult aria was beautiful. The program closed with a group of Frank La Forge's songs, sung by Arthur Kraft, and consisted of To a Violet, Spooks, To a Messenger, Little Star and Song of the Open. Mr. Kraft sings all of these numbers exceptionally well and he was again heartily applauded. The audience would not cease their applause until Mr. La Forge came on the platform alone and accepted their thanks for the fine entertainment.

Os-ke-non-ton Stops Traffic

Os-ke-non-ton, Mohawk chieftain, who has been making such a fine name for himself of late as a baritone of parts, is having a most picturesque time of it in London, where he is a great favorite. Several American rotograph pictorial sections have copied the pictures shown in the English papers, of the Indian in all his feathers, crossing the Strand on the way to his concert, with a motley mob of London street arabs bringing up the rear. Os-ke-non-ton stopped the traffic on the Strand that day; and incidentally, he "packed the house,"—all of which is in line with what his manager, Catharine A. Bamman, has to say about him: "My first impression was a thrill,—at last I had found a genuine artist who was also a genuine showman."

BENVENUTO FRANCI

Leading La Scala Baritone

Ends Season with Fifty Performances to His Credit



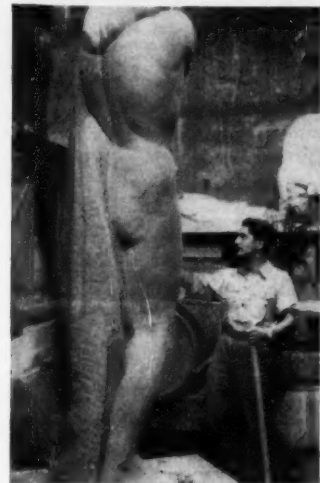
Photo by M. Castagneri, Milan

BENVENUTO FRANCI AS FANUEL IN BOITO'S NERONE

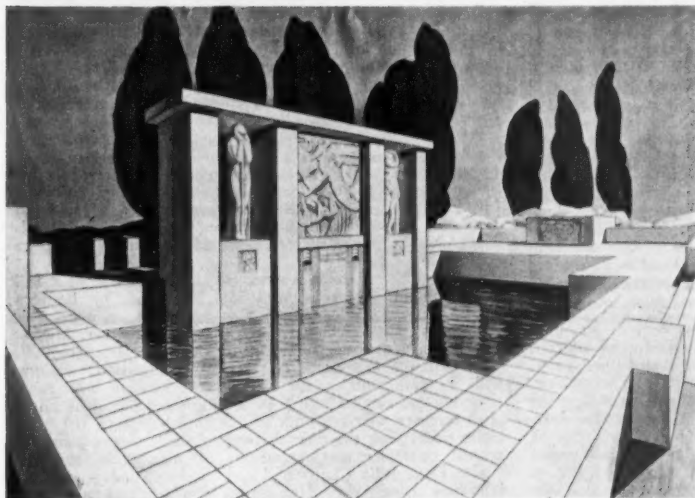
During the season just ended at La Scala of Milano, this distinguished artist has added to his successful operas of former seasons, including NERONE, the baritone roles in BOHEME, RIGOLETTO, CAVALIERI di EKUBU, CENA delle BEFFE, and his last sensational success as Count of Luna, in the phenomenal revival of TROVATORE. He has been reengaged for La Scala for two more seasons; he has just completed an engagement as guest artist for the Grand season at the Teatro Wielki (ex Imperial) of Warsaw. Owing to his extraordinary success last year he was reengaged to appear there again this season. His Warsaw engagement ended, he is now engaged at the London Covent Garden Italian season, where he will sing RIGOLETTO, TOSCA, BARBIERE di SIVIGLIA, LUCIA, TROVATORE, etc. After London he will sing the role of Barnaba in GIACONDA at the Arena of Verona, the largest open air theatre in the world.

EXTRACTS FROM A FEW OF THE MOST IMPORTANT MILANO PRESS COMMENTS OF THIS TALENTED BARITONE AS FANUEL IN NERONE

Corriere della Sera: "Franci as the Apostle interpreted the role with austerity and vigor. His varied inflections fulfill the thoughts of the poet and composer who created the inspired Syrian sailor." Popolo D'Italia: "Baritone Franci portrays the mystic role with effective dramatic style, and a voice of warm, rich quality." La Sera: "Baritone Franci impersonated the role of Fanuel with nobility; the voice of this artist is well known to the La Scala public for its rare potentiality and natural dramatic quality. In his scene in the Christian Garden and the death of Rubria in the last act, his phrasing and mezza-voce are most touching."



THE MONUMENT TO DEBUSSY to be erected at Saint Germain, near Paris. The architectural design is by Jean Burkhalter, the sculpture by the brothers Joël and Jan Martel. The smaller picture shows Joël Martel at work on one of the statues for the monument, more than double life size.



longer any quarrels between those who find the music of Debussy uninviting and those who admire it intensely.

Everybody recognizes that Debussy was an original composer who discovered a new manner of musical expression, and musicians of every grade and style will rejoice to learn that this great and notable composer is to have a monument raised to his honor in the little city of Saint-Germain, near Paris, where the most original composer of modern France first saw the light of day.

The monument is to stand in the outskirts of the city and within the solitudes of the magnificent forest which surrounds Saint-Germain. It is to be approached by an avenue through the trees, with architectural ornaments and stone benches along the way to prepare the mind of the beholder for the imposing architectural group of pillars and statues that compose the monument itself. It was thus that the artists of Karnac in ancient Egypt conveyed the worshippers through the long avenue of rams to the stately temple. The central monument will have an expanse of water in front of it and a few towering Normandy poplars behind it.

The play of sunlight and shadow in the varying seasons of the year, with the reflections of the white stone and green foliage in the water, will produce an effect on the beholder which no conventional statue in a city park can give.

The architectural design is by Jean Burkhalter, and the sculptures are by Joël and Jan Martel.

Joël Martel was a musician in the early part of his career and while he was pursuing his studies as a pianist he became almost infatuated with the new music of Debussy. Later, after he had abandoned music as a profession and became a sculptor, he conceived the idea of a monument to the musician he so intensely admired, and to a fellow countryman of whom every French artist is justifiably proud.

His work is large, rugged and massive, and entirely modern in character. It is as much unlike the usual monu-

ERNÖ BALOGH

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ROCHESTER SEASON CLOSES

Metropolitan Opera Company Enjoyed—Eastman School Activities—K. of C. Choral Society Gives Concert—Other Items

ROCHESTER, N. Y.—With the music season past, officials of the Eastman Theater, around which the musical activities of the city center, are taking stock of the lessons learned by the last two seasons and looking ahead to the prospects of another season. There was a net loss of \$47,433.27 on all concerts and operas of the last year, according to the report of Treasurer Simon N. Stein, submitted at the annual meeting of the Eastman Theater Subscribers' Association at the home of George Eastman. The principal loss sustained was from the ten afternoon concerts of the Rochester Philharmonic Orchestra. The exact amount was \$40,071.42. This loss was not surprising in view of the small admission charged for these concerts, which are mainly for the benefit of school children and others who find the afternoon concert hour convenient. The loss from the twenty evening concerts was \$3,334.97 and from the four performances given by the Rochester American Grand Opera Company \$5,032.92.

It was pointed out that the loss from the symphony concerts was surprisingly small in view of the expensive personnel of the orchestra and the quality of the concerts given. The Eastman Theater plan, by which many of the symphony musicians are employed in the regular Eastman Theater performances, minimizes the expense and brings the cost of the concerts to a figure much smaller than in many other cities.

For next season a series of concerts is planned that will set a new record for brilliance, according to Concert Manager James E. Furlong and his associates.

METROPOLITAN OPERA COMPANY

The conclusion of the music season, with the appearance of the Metropolitan Opera Company in two performances, was marked by the same outpouring of interest that a similar event created last year. The Eastman Theater was filled to capacity on both nights, and favorable comments were expressed on the excellence of the performances and on the unacknowledged nature of the two operas presented, Falstaff and Boris Godunoff. The first introduced Lawrence Tibbett, Antonio Scotti, Lucrezia Bori, Queena Mario and Armand Tokatyan, and the second, Chaliapin in his role of Boris. Tibbett, Mardones, Jeanne Gordon, Kathleen Howard and Ralph Errolle were others in the cast.

EASTMAN SCHOOL OF MUSIC NEWS

Graduation activities have started at the Eastman School of Music. The first event was a graduation recital in Kilbourn Hall, on June 1, by three members of the senior class, Florence Bradley, soprano; Helen Hewitt, organist, and Herbert Inch, pianist. They presented a program showing considerable range of talent and won insistent applause. Miss Bradley studied with Adelin Fermin, Miss Hewitt with Harold Gleason and Mr. Inch with Max Landow.

The school will open its summer session on June 22, the date of the opening of the summer session of the University of Rochester, thus permitting students to combine music study with academic study if they so desire. This year the school has called to its faculty experts of wide reputation, including Louis Mohler of the Teachers College of Columbia University, who will conduct the course in appreciation of music for two weeks; Grace Barr, formerly of the Iowa State Normal School and now of the Victor Company's lecture staff, who will continue the course for the remaining three weeks of the session; Hazel G. Kinsella, of the University School of Lincoln, Neb., expert in teaching piano to children; Frederick H. Haywood of New York City, who will conduct two courses for public school teachers of vocal music, and George Barlow Penny of the Eastman School faculty, who will offer a course in harmony and appreciation of music. Through the alliance between the Rochester Board of Education and the Eastman School, courses are offered to public school teachers of music which are both complete in covering requirements and of direct practical character. Arthur M. See, secretary-manager of the Eastman School, is director of its summer sessions.

Auditions for the awarding of scholarships in the Eastman School opera department were conducted May 18 in Aeolian Hall in New York, by a committee headed by Rosing, head of the opera production department. Results of the auditions have not yet been announced. The scholarships cover all tuition fees and provide a sum for living expenses. The successful candidates have also opportunity to become members of casts in public operatic performance besides receiving training in a department conducted by a well known opera conductor. Next year the musical part of the opera work will be under direction of Eugene Goossens, conductor of the Philharmonic Orchestra, with Mr. Rosing in charge of the actual productions.

K. OF C. CHORAL SOCIETY

The Knights of Columbus Choral Society gave its sixth annual concert, May 5, in Convention Hall, before an audience of more than 2,500. Seventy singers, recruited from the Catholic choirs of the city, took part, under direction of Frederick Pohl, organist and choirmaster of St. Michael's Church, who succeeded F. Eugene Bonn, veteran organist of St. Patrick's Cathedral, as head of the chorus. A delightful

feature was the appearance as soloist of Cecile Sherman, of the Eastman School of Music. The program sung by the chorus won many demands for encores. An ambitious number by John Lund, formerly choirmaster in Buffalo, called March to Battle, won special interest, with incidental solos by Miss Sherman and Eugene Bopp.

NOTES

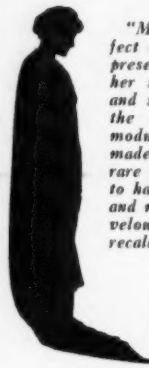
The Symphony Orchestra of Rochester, conducted by Ludwig Schenck, gave its final concert of the season, April 28, in Convention Hall. This is the orchestra of Rochester amateurs, who give their services free in the cause of good music. The concerts are open free to the public. The soloist was Abram Boone, a young Rochester violinist.

Announcement of plans for next year's chamber concerts in Kilbourn Hall shows that two series of four concerts each, to be known as the Monday Series and the Tuesday Series will be offered. A notable list of attractions has been booked.

Cello pupils of Gerald Maas gave a recital, June 2, in Third Presbyterian Church. Those who took part were William Carman, J. Guli, Georgia Rosenthal and Allison MacKown.

Frank Waller, who recently resigned as conductor of the Rochester American Opera Company, the Eastman Theater Orchestra and the Rochester Festival Chorus, is soon to leave Rochester to conduct the eight weeks' concert session of the Cincinnati Symphony Orchestra, to be given in the outdoor auditorium of the Cincinnati Zoological Park Association.

A musical feature of the Eastman Theater program recently was a work of Widor, arranged for full orchestra and organ by Harold Gleason, one of the Eastman Theater



"May Peterson charmed with the perfect music of tones, her delightful stage presence, and the beauty and novelty of her songs. The almost celestial purity and sweetness of Miss Peterson's tones, the smoothness and delicacy of her modulations, her flexibility and vivacity made everything she sang a joy. It is rare for a soprano of the coloratura type to have such beauty of tone in the lower and middle register. She sang with marvelous clearness of enunciation. She was recalled after every number."

The Lincoln State Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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organists. The work was the first movement of the fifth symphony and its new arrangement won widespread interest.

A new suite of piano compositions, entitled Totem Tales, has just been published by Bernard L. Jewett of 669 North Goodman Street, Rochester, whose compositions have been highly praised for their originality and distinctive flavor.

Music Week was observed in Rochester with a series of free organ recitals, at which the performers were Donald B. Liddell, Charles H. Sharp, Harold O. Smith, Robert Berentsen and Warren Gehrken. Vocal soloists were Katherine Scott and Florence Crosby-Cooke.

A Beethoven trio for violin, viola and cello, drilled by Paul Kefer of the Kilbourn Quartet, was a feature of a meritorious recital given in Kilbourn Hall by Eastman School students. The trio was played by Anthony Scheiblaue, violinist; James P. Snell, viola, and George Finckel, cellist. Mr. Finckel also played a Saint-Saëns cello concerto, and Abram Boone, violinist, played solos.

Recitals have been given recently by pupils of Annie Parsons, Hermine Dossenbach, Albert Bowerman, Mrs. Frank Elliott and William F. Dreher. H. W. S.

Helen Riddell on Syracuse Faculty

Helen Riddell, whose lovely soprano voice and fine interpretations have frequently been the source of pleasure to concert audiences in and around New York during the past season, will be a member of the vocal faculty of Syracuse University this coming season.

On May 7 Miss Riddell was heard as soloist at the Syracuse University chorus concert, winning enthusiastic praise. The Syracuse Herald said she revealed "a voice in which the artistry was polished and the quality most pleasing. Singing Micaela's air from Carmen, she turned a phrase softly and suavely. Her work has style and a maturity which always discloses the well rounded and well rounded singer." The Post-Standard commented thus: "Miss Riddell possesses a voice of great charm. She has clarity and purity of tone and her top notes have beauty and strength." The telegram

noted that "Miss Riddell's singing fully sustained her high reputation." "A brilliant voice of sterling tone," was the Journal's comment. Allen McQuhae, tenor, was another popular soloist on the same program.

On May 13 Miss Riddell appeared as soloist with the Rice String Orchestra of WGY (Schenectady) at Trinity Reformed Church, Amsterdam, N. Y. An opinion generally endorsed by those who have heard Miss Riddell was expressed by an Amsterdam reviewer as follows: "One of the particular reasons for Miss Riddell's steady advance in her art is that of her willingness to work. She is an indefatigable student, and with her talent and sincerity of purpose the attainment of success is to be expected. Miss Riddell's voice was distinguished, as always, for its clarity of tone, a translucent quality which is evident on all registers. Every note was perfectly formed, and each number sung by Miss Riddell showed an expenditure of thought, which is a relief in comparison with the singing so often heard, which is stamped by carelessness of execution and a lack of comprehension of the demands of the songs. Miss Riddell's skill in interpretation gives life to all her numbers, her manner lends dignity to her singing, and her enunciation is crystal clear."

Miss Riddell broadcasted again from WGY with the symphony orchestra on May 31.

California Master School in Full Swing

The Master School of Musical Arts of California is now in full swing in San Francisco, with enrollments from many states. Lazar S. Samoiloff, director, has a distinguished faculty in this school, and that it is filling a long felt want is evinced by the many enrollments from outside of California. San Francisco, with its cool and invigorating climate, is an ideal spot for such an institution.

Lazar S. Samoiloff began teaching April 27, and all of his time in San Francisco was soon subscribed for, with a long waiting list unable to secure periods. Josef Lhevinne opened his classes on May 11, with representative pianists and teachers enrolled. May 29 Sigismund Stojowski opened his piano classes, and Emil J. Polak began coaching and accompanying May 18. W. J. Henderson gave his first lecture at the Master School on the evening of May 25, continuing with a series of six lectures each in San Francisco and Los Angeles. Julia Claussen began her classes on May 18.

A number of scholarships have been awarded under Samoiloff and Lhevinne. The successful winners for voice lessons with Samoiloff are: Max Brakehill, Florence Ringo, Jeanne Herforth, John Uppman and Elise Collins. Those under Lhevinne are: Bethel Stack, Marcus Gordon, Emilio Osta, Ernestine Chamblin, Katherine Vander Roest-Clarke, Jean Allen, Zylpha Allen, Robert Vetelson and Edith Knox.

Following in rapid succession, the following teachers will conduct classes at the Master School: Nicolai Mednikoff, August 3 to August 27; Cesar Thomson, June 15 to July 18; Samuel Gardner, July 20 to August 18; Felix Salmond, July 13 to August 22; Andres de Segura, July 13 to August 22; Annie Louise David, July 6 to August 29; and A. Kostelantetz, April 27 to June 13, and again from July 20 to August 22.

The San Francisco Examiner of May 10 contained a full double-column interview with Mr. Samoiloff, by Redfern Mason, in which Mr. Samoiloff is quoted as saying: "This master school is the chief work of my life." Mr. Mason, who began with antagonistic feelings toward Mr. Samoiloff, ends with the expression of warmest admiration for him. This is small wonder, for the eminent Russian talks most sincerely and convincingly. With allusions to eminent European teachers who get high prices, explanation of the principles underlying the financial end of the California master school, examples and quotations of his pupils, such as Claire Dux, Julia Claussen, Helen Stanley, and others, the interview continues. He named the teachers especially engaged for this school, viz., Julia Claussen, Annie Louise David, Lhevinne, Thomson, Gardner, Salmond, De Segura, Polak and Henderson. Considerable space is devoted to the "fairy godmother," Alice Campbell Macfarlane, without whom the school would have been impossible. The interview closes with the following:

"The compelling thing about Samoiloff, apart from his gifts as a pedagogue, is his overpowering earnestness. He talks like an apostle. If I have said that he might be a good actor, I said nothing less than truth; for, in his pleading of his cause, he has a native eloquence which would make people listen to him, delighted if he were a tragedian. But here is no mere histrionism. The man is filled with a vision and into it he pours all the wealth of his complex personality. He talks with the zeal of a missionary, and indeed he is no less than that, for he preaches the gospel of music, the best there is in music, for people 'like you and me.'"

Vreeland Wins Festival President's Praise

After her recent appearance at the Keene, N. H., Festival, Jeannette Vreeland was in receipt of the following congratulatory note from the president of the festival: "I have heard many comments on your beautiful voice which were very sincere, and I want to thank you for your Golden Legend. I hope to be able to have you many times in the future, knowing that the work will always be satisfying, both to me and the audience. More power to you!"

JOSEPH SZIGETI

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Little Stories of Musical Gods in India

II. NARED, THE HEAVENLY MINSTREL

By Lily Strickland

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From the bright ethereal mansions, heavenly minstrel Nared came, Chitra-Sena woke the music, singer of celestial fame.

(The Mahabharata.)

Nared, the many-gifted son of Brahma, is said to have invented the Vina, India's most aristocratic and classical instrument. He is described in one of the Puranas as not only great in the arts, but a superlative musician as well. He is also called the originator of The Law Tract and is to this day quoted by the Pundits.

As usual, his birth and life are clouded over by the confused mist of the varying accounts of him in the Sacred Books of the Hindus, but as we are only interested in him as a musician and inventor of the Mahati Vina, we will only mention a few of the incidents relative to his contributions to music in India.

The legend of the invention of the Vina is told in the old poem, Magha, as follows: "Nared sat watching from time to time, his large Vina, which by the impulse of the breeze, yielded notes that pierced successively the regions of his ear, and proceeded by musical intervals." One who has heard the silvery harp-like and tinkling quality of a Vina might not think the legend too far-fetched. It is one of the most difficult of Indian stringed instruments, and, as it is not in common use here today, one does not hear it very often.

It is said that Nared was the companion of Krishna and was "far-famed for his musical talents, but becoming presumptuous on account of them, he emulated the divine strains of Krishna who severely punished him for his presumption by placing his Vina in the paws of a bear, where it emitted sounds far sweeter than those of the minstrelsy of the mortified Nared." (Wilkin's Mythology.)

It is sometimes impossible to separate fact from legend in India, as most of the histories of music and religion are so closely interwoven. We are forced to turn to the old Books of the Hindus for most of our information of early India in Art, Literature and Music.

While Nared is called the son of Brahma and Sarasvati (and being given the attributes of one great in arms, wise in law, eloquent in art and poesy, learned in astronomy, a genius in music, and also being made the subject of the Purana that was named for him) he may have been a godling or the son of a god. But since nobody knows who invented the Vina, we will simply accept the Indian explanation—namely, that Nared invented this ancient instrument. Somebody did, thousands of years ago; and it might as well be Nared!

THE HEAVENLY MINSTREL

Nared, the heavenly Minstrel, although having so many virtues, is known as one of the most human of celestial

personages. In conclusion I will relate a little legend told of him in Fox-Strangeways Music of Hindustan.

Once upon a time the great anchorite, Nared, thought within himself that he had mastered the whole art and science of Music. To curb his pride, the all-knowing Vishnu took him to visit the abode of the Gods.

They entered a spacious building the inmates of which were numerous men and women who were all weeping over their broken limbs. Vishnu stooped and inquired of them the reason of their lamentation. They answered that they were the Ragas and Raginis of Music, created by Mahadeva; but that some anchorite by the name of Nared, ignorant of the true knowledge of music and unskillful in performance, had sung them so recklessly their features were distorted and their limbs broken, and that unless the great Mahadeva, or some other discreet and skillful person, would sing them properly, there was slender hope of their ever being restored to their former state of body. Nared, ashamed, kneeled down before Vishnu and asked to be forgiven.

Is there a moral for us in this legend?

Albert Berne Heard in France and England

Albert Berne, baritone, member of the artist faculty of the Cincinnati Conservatory of Music, sang over WSIJ, taking part in the program which continued from 4 p. m. on June 6 to 4 a. m. on June 7. Mr. Berne, with Augustus O. Palm at the piano, was heard in selections by A. O. Palm, Fogg, Bridge, Besly and Lohr. Of interest is the fact that this program also was broadcast to France and England.

Mr. Berne will give a concert for the summer pupils of the Cincinnati Conservatory early in July. He has a large class enrolled for his summer course there. During his spare time Mr. Berne works in the garden of his new home, a form of exercise which he states he thoroughly enjoys. Mr. and Mrs. Berne will spend the month of August at Martha's Vineyard.

Boston Manager Tells of Leginska Success

A letter from George W. Stewart, manager of the Boston People's Symphony Orchestra, to Fitzhugh Haensel, of Haensel & Jones, reads, in part, as follows: "I wish you could have been here to have seen Mme. Leginska and to have heard the wonderful concert the People's Symphony Orchestra gave with her conducting. I assume that she will have shown you the newspaper criticisms, and it is a most extraordinary thing for her to have received such favorable comment from our Boston critics, who usually roast every newcomer. The critic who gave her the highest praise of all had told one of the officers of the People's Symphony that she was no conductor, and I think he went



VINA PLAYERS,

the sons of Rama and Sita at Rama's Court. (From an old Indian drawing.)

to the concert fully believing her conducting would be a joke, but he wrote two columns of extraordinary praise for her. As a matter of fact the concert was a veritable triumph for her."

D'Alvarez Scores Again

The following letter from Elmer Andrew Steffen, conductor of the Mendelssohn Choir of Indianapolis, to R. E. Johnston, manager of Marguerite D'Alvarez, speaks for itself: "Our spring concert with Mme. D'Alvarez will go down in local history as one of outstanding success. The audience was captivated and expressed its admiration and approval in no uncertain terms. The enclosed criticisms, by the way, will bear out the fact that the concert was a triumph for D'Alvarez. Kindly convey my compliments to the lady and also accept my best wishes."

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LA CENA DELLE BEFFE

By U. Giordano

PETROUCHKA

By I. Strawinsky

Names of Artists in alphabetical order:

Sopranos: Frances Alda, Lina Cattaneo, Rita Colucci, Adalgisa Giana, Claudia Muzio, Natalia Nicolini, Elena Rakowska, Lina Romelli, Pardo Vallin. Mezzo sopranos: Luisa Bertana, Maria Capuana, Flora Perini. Tenors: Angelo Bada, Angelo Czarnecki, Isidore Fagoaga, Beniamino Gigli, Giuseppe Hislop, Francesco Merli, Giuseppe Nessi. Baritone: Giuseppe De Luca, Cesare Formichi, Antonio Nicolini, Leone Paeli, Giovanni Urizar. Basses: Cesare Baromeo, Adamo Didur, Attilio Muzio, Ezio Pinza. Prima Ballerina: Ruth Page. Ballet Master: Adolph Bolm. Primo Ballerino: Giovanni Bonfiglio. Chorus Master: Achille Consoli. Assistant Conductors: Emilio Rossi, Achille Lietti, Pietro Cimara. Prompter: Armando Petrucci. Stage Director: Enzo Cellini. Music: from G. Ricordi & Co., Edoardo Sonzogno, Choudens & Co., Societe Heugel, Guthell, Morelli. Scenery: Bertini & Pressi, Magnoni, Ercole Sormani, Cavalieri & Songa. Costumes by: Soc. An. "Casa del Teatro," Chiappa & Co. Properties by: E. Rancati & Co. Shoes by: Bertolotti. Florist, etc.: Virginia Ranzini. Navigation: Societa Navigazione Generale Italiana. Transportation: Gondran Bros.

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Mr. and Mrs. Huss Summer Class at Lake George

Piano and vocal students and teachers who have been accepted for the Huss Summer Class at the Mountain Side Studio, Diamond Point, Lake George, N. Y., are looking forward eagerly to the interesting course of study with Mr. and Mrs. Huss. The work will include the most desirable features of city studio activities plus the inestimable important one of the delightful vacation surroundings and the inspiration which comes with being in such an exquisite spot.

At the Huss colony one can enjoy the water sports as well as motoring, hiking, and golf, tennis, and dances at the country club.

Special features of the study course include repertory teaching methods and teaching problems (languages not compulsory) and critical classes.

The students have always appreciated the opportunity, so helpful and important, of appearing in students' recitals before cultured and discriminating audiences. For many years the musical events at the Huss' studio have been notable ones in the life of the summer colony, which always includes many prominent people from all parts of the country. The students also have the privilege of attending the joint recitals of Mr. and Mrs. Huss.

The unique fireside evenings at the studio, which consist of an informal program by the students for each other, often with a criticism from their teachers, followed by a social hour around the studio fire, have always been found by the students to be of great benefit to them and a help in creating the musical atmosphere once supposed to be found only in Europe.

The position of the studio is indeed a beautiful one, on a wooded hillside in the hundred acre Huss Estate, primeval forests stretching for miles back of it. On the front is a magnificent view of the lake which adds a finishing touch to the artistic atmosphere. Students revel in the picturesque mountain trails which unexpectedly lead to marvelous vistas of the lake and surrounding mountains, including the Green Mountains and the Adirondacks.

The course begins August 13 and lasts until August 24.

Cleveland Institute Notes

CLEVELAND, OHIO.—Cleveland will not be without music this summer, as it has been during many summer months. The Cleveland Institute of Music, which is conducting a summer school this year, has announced a series of six subscription recitals for the purpose of establishing a scholarship fund for talented students. Three of the artist-teachers of the faculty who are on the summer school staff will be presented as soloists in these recitals. They are Andre de Ribapierre, violin; Victor de Gomez, cello, and Beryl Rubinstein, piano.

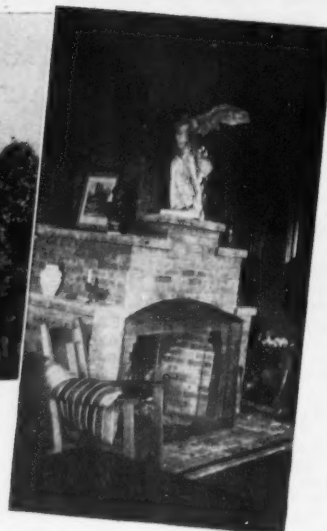
It is planned to give three of the concerts at the Country Club on Tuesday afternoons at three o'clock, June 23, 30 and July 7. The other three will be given at the Clifton Club, Saturday afternoons, June 20, 27, and July 11. Tea will be served after the music.

At present the institute offers a full scholarship which has been held by Augusta Berkowitz since the founding of the school four years ago. There is another scholarship fund which was given by Franklin Bassett; this is only a partial scholarship and it is the aim of these recitals to complete this partial scholarship and found additional ones. Another scholarship at the school is maintained by the Amateur Musical Club of Cleveland and still another by Reuben Hitchcock.

Miss Berkowitz has been invited by the Juilliard Foundation to compete for a fellowship at the Juilliard School next year. Walberg Brown, another scholarship pupil at the school, recently won the State-wide violin contest, the district



VIEWS OF THE HUSS
SUMMER HOME ON
LAKE GEORGE.



In the snapshot to the left Mr. and Mrs. Henry Holden Huss are to be seen on the lower porch of the cottage. The center picture shows some of the beautiful scenery in that section of the country, and in the photograph to the right one corner of the music room of the Huss cottage is pictured.

contest, and was sent to Portland to enter the national contest. Other scholarship pupils of the school have been made members of the Cleveland Orchestra, and two of the junior scholarship students won the State-wide piano and violin contests last year.

In addition to these subscription concerts, which will be given for the scholarship fund, there will be several faculty and student recitals during the summer session. B.

Degree Courses at Ithaca Institution of Public School Music

Beginning next September the Ithaca Institution of Public School Music, affiliated with the Ithaca Conservatory of Music at Ithaca, N. Y., will offer a four year course for supervisors of vocal and instrumental music leading to



ALBERT EDMUND BROWN,
dean of the Ithaca Institution of Public School Music.

the degree of Bachelor of Music (Mus.B.). In addition to the professional and academic subjects that are already required in the three year course there will be added a fourth year which will include subjects of collegiate grade that have a direct bearing on music in education.

An unusual opportunity for the study of band and orchestra will be offered with special emphasis on school bands and orchestras. Patrick Conway, with his assistants, will be included on this faculty, together with other prominent teachers who are selected for their experience and ability with string and brass instruments.

The Ithaca Institution of Public School Music has always included private lessons in voice and piano in the regular course. The degree courses will also include

private instruction in band and orchestral instruments, with the added opportunity of playing daily throughout the Junior and Senior years under the direction of Mr. Conway in the concert band or symphony orchestra.

The courses will be so arranged as to permit the student to major in regular music supervision in the grades and high school, and to minor in stringed and brass instruments, or—on the other hand—for an instrumentalist to major in the instrumental field minoring in the grade and supervisory work of music in the schools. In either case, the preparation of the student will be so adequate that he can go into the work equipped to supervise vocal and instrumental music from the primary grades through the high school.

The Ithaca Methods Courses are carefully planned so that all text material may be used instead of particular series of books.

Students of the Ithaca Institution of Public School Music also have the opportunity to study in practically every field with the world's best music teachers.

Albert Edmund Brown, the well known baritone and authority on music in Public Education, is the dean of the institution.

Wildermann Institute Recitals

A number of interesting recitals have been given by pupils of Mary Wildermann at the Women's club house, New Brighton, S. I., this spring. The programs presented by Junior students, April 25 and May 9, attracted large audiences, which expressed enthusiastic approval of the work accomplished by these young musicians under Miss Wildermann's excellent guidance. The pianists who appeared in solos in April were Susan Stanbery, C. Graffey Dougherty, Vivian Tirelli, Edna Meyer, Muriel Cantor, Elizabeth Valentine, Rita Driscoll, Helen Manahan, Anna Lipsitz, Elsa Kaestel and Irwin Sperrle. An interesting feature of this Junior recital was the orchestra, composed of twenty-six members. They did not play in the manner of school rhythm orchestras, but had real rhythmic scores to read and the selections rendered were appreciated by their listeners. Gloria Luce, Jean Magid and Eleanor Pearson directed, while Dorothy Lieberman, Emile De Planque, Graffey Dougherty and Fern Neumann accompanied at the piano. These young people showed admirable training and their ensemble work was highly commendable.

Other juniors appeared in a similar program on May 9. The participants were Louis Dougherty, Emil De Planque, Mildred Johnson, Eleanor Pearson, Marion Wrba, Pauline Checck, Dorothy Lieberman, Hazel De Clair, Jean Magid and Gloria Luce. For the orchestra numbers, Edna Meyer, Mildred Johnson and Rita Driscoll directed, while Susan Stanbery, Vivian Tirelli, Helen Manahan and Hazel De Clair were at the piano. Tillie Sanntorzic and Samuel Sanntorzic assisted with violin solos at both Junior recitals and were accompanied by their sister, Yetta Sanntorzic. Both are pupils of Michel Sciaciro, head of the violin department of the Wildermann Institute.

On May 5 Sarah Goodman gave a piano recital in which she proved anew her merits which won her the Beddie scholarship. Her program consisted of the Beethoven Appassionata Sonata, a Chopin group and numbers by Grieg and Liszt. In the rendition of these numbers Miss Goodman revealed a well grounded technic, musical feeling and artistic taste in interpretation. Michael Briglia, a pupil of Sciaciro, assisted, playing with fine technic and good style violin solos by Sciaciro and De Beriot. He had the sympathetic accompaniments of Madeline Miller at the piano.

Madeline Miller appeared in her own recital on May 19 and in a program consisting of a Beethoven sonata (op. 26), a Chopin group and numbers by Schumann and Liszt. This young pianist displayed a fine talent. An efficient technic, artistic style and colorful expression marked her playing. She was assisted by Nellie Cardinoff, a violin pupil of Sciaciro. Miss Cardinoff played with good tone and technical facility numbers by Sciaciro and Fe Seitz. Sarah Goodman accompanied her with good taste.

The intermediate students and junior orchestra were scheduled for a recital at the Curtis Lyceum, Staten Island Academy, on May 26.

Princeton Honors Dr. J. Fred Wolle

On June 16 Princeton University honored Dr. J. Fred Wolle by bestowing upon him the honorary degree of LL.D. This is said to be the first time in its history that Princeton has so honored a musician. Dr. Wolle is director of the famous Bach Choir of Bethlehem, Pa.

C. DE LANCELLOTTI

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George F. Granberry Addresses Graduates

The Granberry Piano School, George Folsom Granberry, director, held its commencement exercises on the evening of June 4, a report of which appeared in the *MUSICAL COURIER* for June 11. Each year at these exercises Mr. Granberry has something of interest to say to the graduates



GRADUATES OF THE GRANBERRY PIANO SCHOOL, Class of 1925. (First row, left to right) Augusta Claire Trager, Jane Watson and Charlotte Rado. (Second row) Gladys J. Fee, Mary Webb Alyea and Harold F. Baas.

and the audience. Excerpts from his address this year are quoted herewith:

"There was never a time in the history of the world when music had as large and as important a part in human life as now.

"It is interesting to remember several successive stages in the onward march of music during our own lifetime and it is particularly interesting to recall the effect these changes were supposed to have upon music study and the profession of teaching music. When the newly developed talking machine began to produce records of famous singers, at once there was a cry that now singing would decline throughout the land, because mechanically reproduced singing would replace actual singing. No one would wish the labor of study to learn to sing when the singing of great masters could be had at any time so easily.

"The pianola was invented and it was proclaimed noisily that now no one would study piano playing, because he could lie comfortably at ease, turn an electric button and have the most brilliant piano music rendered without even a thought of finger exercises.

"But what has been the outcome of mechanically produced music? The numbers of students have been enormously augmented by it. Thousands have grown to love music so much through their player pianos and their Victrola records that they have begun the study of music, wishing to produce it for themselves. Music teachers have learned what a help they have in the records of master artists, and they patronize the industry of mechanical recording of music, which industry adds constantly to the vast army of music lovers who patronize the teacher.

"And now the greatest bogey of all has arisen in the radio. Who would go to a concert when he might stay quietly at home and hear the rendition of the program, and who would study when in the most distant and out-of-the-way locality he could turn on the radio and hear the recitals of the great artists in the large cities? Nothing could have added to the interest in music and to the spread of music as has the radio. Only the man whom Shakespeare describes as being fit for treason, stratagem and spoil, can hear good music without learning to love it, and the radio is the greatest agency for the development of the love of music that the world has ever known. It is the greatest to the music teacher and the greatest challenge that he has ever had. Now no music teacher can be out of touch, no matter in what remote a region he may be laboring. Now no music student is out of touch at any time with the best performances of the best music.

"Every American child who studies music, no matter how far from New York, should be made familiar with the motifs of the Wagnerian music dramas, the great symphonies and other masterworks, because he is now in touch with performances of these here in our city, and it will not be long before he will be hearing the works which are being given in London, in Paris, Vienna, Berlin and the other capitals of the old world. I am perfectly sure that it will not be long before the great masters of the world will be broadcasting lessons, so that in, let us say, New Mexico the music student may 'listen in' on a lesson being given by some famous master in New York, Paris or Dresden. Already in mining camps in Alaska one dances to the music of the Pennsylvania Hotel Orchestra in New York.

"It behooves you now to think, 'What of the times?' for you can not think of yourself as occupying an inconsequential or unimportant place—you are forced by the times to be part of the great unified world of music, embracing all branches of music and all nations."

Lent to Play for N. J. Press Association

Following her successes as soloist at the Newark Music Festival and in recitals in Montclair, Passaic, Ridgewood, Paterson and other New Jersey cities, the newspaper editors and publishers of New Jersey have extended an invitation

to Sylvia Lent, violinist, to play before the New Jersey Press Association at its sixty-ninth annual meeting, which will be held in the Hotel Aspinwall, Lenox, Mass., June 26-29. Miss Lent will give a recital in the auditorium of the hotel following the business sessions of the convention.

Utica Conservatory of Music Notes

This time of year brings many recitals showing the work accomplished during the season. Florence Schermerhorn has presented her large class of piano pupils in two fine programs, June 6 and 8. Clara Wenner and Edna Eubler, two of the younger members of the piano faculty, have had similar recitals, and George Crandall's piano pupils were heard on June 12. These programs were given in the Conservatory Hall.

Ramon Pritchard, who continues to turn out fine violinists, presented eight of his gifted students in recital at the Y. W. C. A. Auditorium, June 4. Gerald Firman, Alfreda Sakowski, Michael Smith, Sylvester Ionta, Felix Magendanz, Leonore Kubiak, Claribelle Remington and Walter Griswold gave the program. Mrs. Ramon Pritchard was the accompanist.

Pupils of Messrs. Pritchard and Kuenzen in violin, of Elizabeth Jay in voice, of Elizabeth Illig in elocution, and of Miss Schermerhorn in piano, presented a program at the Y. W. C. A. Auditorium on May 28.

Johannes Magendanz, head of the piano department, recently conducted the Utica Maennerchor in a successful concert at the Maennerchor Hall. Mira Dibble, soprano, and Cecil Davis, pianist, were the soloists. Mr. Magendanz leaves for Europe today, June 25, for a three months' vacation, which will be spent in Germany and Austria.

Frank Parker, head of the vocal department, has been unusually busy. April 15 he conducted his Lyric Club in two French cantatas, D'Indy's *St. Mary Magdalene* and Debussy's *Blessed Damsel*, given on the program of French Music for the B Sharp Club. Tuesday night of Music Week he gave an address on *The Value of the Choral Society to the Community* before the Polyhymnion Chorus of Iliion.

RHYS MORGAN

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RHYS MORGAN

N. Y. Thursday of that week he sang the baritone role in Coleridge-Taylor's cantata *The Tale of Old Japan*, with the Morning Musicales Chorus at Watertown, N. Y.; and on May 13 conducted his Sherrill Choral Society in a fine performance of Coleridge-Taylor's *Hiawatha's Wedding Feast*.

Examinations for certificates and diplomas in the piano department have been conducted by Mr. Magendanz. Commencement exercises were held at the Y. W. C. A. Auditorium on June 18, when Mr. Magendanz made the address.

The regular summer term of the conservatory will begin on June 29. Cecil Davis, Edna Uebler, George Crandall and Clara Wenner, of the piano department, and Frank Parker and Elizabeth Jay, of the vocal department, will teach during this term.

Mr. Magendanz, who is the conductor of the Utica Maennerchor, went with that organization to Buffalo on June 21 for the Central New York Saengerfest. He presented the following pupils in a successful recital at Thorn Memorial Chapel Monday, April 27: Myrtle Philpott, Jeanette Copeland, Alice Doolittle, Alice Newman, Frances Buckley, Helen Mangano, Lindo Di Iorio, Gladys Goldstone, Margaret Griffith, Clara Wenner and Mary Nightingale.

Piano students of Cecil Davis and elocution students of Elizabeth Illig were heard in recital at the Y. W. C. A. Auditorium May 8. Carol Garlick, Mair Jones, Evelyn Brown, Anna Hughes, Mildred Courtney, Helen Ehlinger, Marcus Naylor, Angela Fanelli, Frederick Schwenck, Mary Darling, Florence Fitzgerald, Emma Wilbur and Florence Reed appeared.

The Utica Conservatory will open for the fall and winter season on September 8.

Notes from Alice Garrigue Mott Studio

Walter Mills' signal success in thirty-two concerts under the direction of William R. Chapman has brought to this young baritone the Maine Festival engagements at Bangor, Lewiston, and Portland, October 1 to 8, and in addition return engagement to every town in which he has sung. Walter Mills' press notices herald him as the new American baritone, whose talent and voice warrant him a first place in art.

Alice Garrigue Mott, with whom Mr. Mills studies, sailed

for Europe on June 20. She has declined offers to teach in Paris, Berlin and at Lake Geneva, the requests coming from professional artists wishing her guidance during the summer. Every year Mme. Mott has pupils come to New York to study with her, and she states that she will continue to confine her season of instruction to the period between September and July.

Anent the Chautauqua Institution

Last summer the Chautauqua Institution at Chautauqua, N. Y., celebrated its fiftieth anniversary, and from July 2 to August 30 this year its fifty-second assembly will be held.

In addition to the recreative features to be found at this famous summer resort, there is offered an extensive educational, cultural and literary program consisting of lectures, addresses, conferences and vocal and instrumental concerts. The New York Symphony Orchestra, with Albert Stoessel conducting, will give concerts from July 21 to August 18. There again will be a series of children's concerts, which the experience of last year proved so popular. The summer schools at Chautauqua enable the student to take two hundred academic subjects, for which credit is given in recognized universities. Mr. Stoessel's classes in conducting will offer an opportunity for serious students to gain first hand knowledge of this difficult art. Ernest Hutcheson, pianist, also will be numbered among the teachers at Chautauqua this summer. With him are associated as instructors Eliza McC. Woods, Gordon Stanley and Warren Case.

The voice department at Chautauqua has for a number of years been under the direction of Horatio Connell. He is assisted by Gilman F. Alexander. Hugh Porter, organist, has been added to the faculty of the Music School. Ernest La Prade and Reber Johnson will be the instructors in the violin department, and, in addition to private lessons, will conduct classes in ensemble playing. Georges Barrere, flute soloist and conductor and teacher, is an important member of the staff. Luella Allen will give instruction in mandolin, banjo, etc. H. Augustine Smith will conduct the department of religious music, worship, pageantry and art, and in the department of public school music Dr. Hollis Dann will be supervisor and Robert Lee Osburn, director.

Anil Deer Chats on Radio

Many salient factors, most interesting to those contemplating singing for radio, were recently gleaned in a brief but instructive interview with Anil Deer, the coloratura soprano. A short summary follows.

Q. Is singing over the radio, solely for advertising purposes, a benefit or a detriment to the vocalist?

A. Performing gratuitously for any audience, seen or unseen, is never beneficial, either to audience or artist. Experience will convince of this if common sense does not forewarn.

Q. If paid, does it do said artist justice?

A. True musicianship, fine phrasing, correct reading, good diction, will always be triumphant over static, poor tuning and inferior sets.

Q. Why do some voices, which sound well in a studio, appear rough and strained over the radio?

A. Because the microphone reveals to the layman that which the super acute ear of the voice specialist hears in a so called "voice trial."

"Mike" is the Sherlock Holmes of the present day in all voice production errors. If the voice registers poorly do not blame him but analyze the vocal production, for, contrary to all preconceived ideas, Mike does not distort, but, mercifully discloses.

Riotous Enthusiasm Greets Weingartner's First Visit to Greece

ATHENS.—The first visit of Felix Weingartner, celebrated conductor, to Athens marked the greatest artistic and social events of many years past. Two concerts of the Philharmonic Orchestra were led by the great conductor, the second one taking place at the great and historically famous antique theater of the Akropolis and devoted entirely to Weingartner's own compositions, among them his new choral work, *Resurrection*. The president and all members of the Greek government were present, also many foreign diplomatists, and visible tribute to Weingartner's great art, aside from riotous ovations, was paid by the Minister of Culture, who made Weingartner Commander of the Order of the Holy Saviour, which is the highest Greek decoration. A great reception in Weingartner's honor was given by the Austrian consul general in the presence of all foreign diplomats and the foremost musicians and artists of Greece. Weingartner's triumph exceeded that of any foreign conductor who has visited Greece.

R. P.

Buffalo Likes Seibert

Dean Garretson, of the Buffalo chapter of the American Guild of Organists, wrote Henry F. Seibert as follows, after the latter's organ recital some time ago:

My dear Mr. Seibert:

Your recent recital before the Buffalo chapter of the American Guild of Organists was such a success that your return to Buffalo is simply the matter of the return of another musical season. The members of the chapter who heard you are all enthusiastically singing your praises.

Best wishes for your continued success.

DEWITT C. GARRETSON.

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Full Calendar for Leonora Cortez

The brilliant young American pianist, Leonora Cortez, who scored such a decided success last year in Europe and at her several American appearances, will spend a very busy



Kubey-Rembrandt photo

LEONORA CORTEZ.

winter during 1925-26. Her European engagements include: September 15, Munich; 19, Berlin; 21, Leipzig; October 2 and 10, Berlin, and October 20 and November 4, London. Miss Cortez will devote the second half of her winter to her American engagements, the principal ones being in New York, December 2; Boston, December 8; Chicago, December 12; New York, January 8, and Philadelphia, January 20 and February 2. Miss Cortez was booked to sail for Europe on June 17, on the Rochambeau, and will spend the summer in recreation and practice.

Sessions Pupils Successful

In two song recitals during Music Week in Manchester, Conn., four artist-pupils of Archibald Sessions appeared. Gladys Hahn, dramatic soprano, sang the aria from Gounod's Queen of Sheba and several groups of classic and modern songs. She has a voice of splendid range and power, full of color and of remarkable crystalline quality in her high notes. Two of her numbers, Horsman's Bird of the Wilderness and Massenet's Je t'Aime, were sung with accom-

paniment of the Duo-Art piano from records played recently for the Duo-Art by Mr. Sessions. Robert Gordon, baritone, sang the Valentine aria from Faust, and displayed a voice of vocal beauty, masculine strength, and a fine discrimination in interpretation. William Stamm, lyric tenor, delighted his audience with the aria from the first act of Puccini's La Bohème and a group of songs by Campbell-Tipton and Walter Kramer. Fred Reichard, baritone, contributed the aria, Vision Fugitive, from Herodiade, and songs in German and English. He has a particularly high voice, fresh and beautiful, and shows careful study. There were also duets and trios from opera, and Mr. Sessions' Manchester choir sang two Elgar numbers, My Love Dwelt in a Northern Land (a cappella) and The Snow (with violin and cello obbligato). Harry Waller, violinist, and Mr. Sessions contributed the Fauré sonata for violin and piano.

TOLEDO HIGH SCHOOLS
STAGE MAY FESTIVALS

Other News

TOLEDO, OHIO.—The third annual May Festival, by the pupils of the music departments of the four Toledo High Schools, was given in the Coliseum on May 20, 21, and 22. The program the first day, consisted of the singing of a massed chorus, composed of 1,500 voices from the junior high schools, under the direction of Prof. Joseph Wylli and Herbert Davies. A group of fifty players, selected from the grade school orchestras, assisted in the program, being directed by Mathilde Burns.

On May 21, the combined orchestras of the four high schools appeared in a concert under the direction of Bessie Werum; and the next afternoon the high school bands, under G. V. Sutphen, gave their concert.

The Festival closed that evening with a performance of The Bohemian Girl. An unique feature was the novel manner in which the opera was presented. The soloists and chorus of 400 sang the opera, while students chosen from the dramatic organizations acted the drama on an elevated stage. Clarence R. Ball, director of high school music, conducted the opera and had general direction of the Festival.

NOTES

The Toledo Flute Club appeared in concert, May 3, in the Collingwood Presbyterian Church, assisted by Elinor Gillette, soprano. Members of the flute quartet, who gave a pleasing program, were Arthur L. Husted, Daniel J. McKenna, Albert E. Miller and Dr. J. Dalton Gill.

Lillian Clouse Colton, pianist and teacher, appeared in recital in Scott Auditorium on May 25, her first public appearance in several years. Assisting was Estill E. Mohr, basso, of State Normal College, Bowling Green, O.

A splendid performance of Robin Hood was given by the La Salle and Koch Opera Company on June 1, in the Auditorium Theater, under the direction of Joseph Saindon. The cast included Jeanne Mahey Smith, Norma Schelling Emmer, Edward Holmes, Zella Lockard, Melvin Raub, Herbert Boynton, Harry King Colingnon, Frank Conrad, Dwight Littleton and Luella Nepper.

Musical numbers of a high order featured the closing session of the National Convention of the Confederation of Zonta Clubs, May 15 and 16. At the banquet, May 16, in the Women's Building, Ninon Romaine, pianist, and Muriel LaFrance, protégée of Mme. Galli-Curci, gave a delightful program. These distinguished artists are both members of the Zonta organization.

Mary Willing Megley and her pupil, William Hosler Rhoades, played a program of two piano works, May 26, in the Ashland Avenue Baptist Church.

Members of the Monday Musicales, under the direction of Ethel Schwartzler, gave a miscellaneous program in honor of the Junior Monday Musicales, on May 25, in the J. W. Greene Auditorium. F. I. G.

Klibansky Pupils Active in Recitals

Alveda Lofgren recently sang at the Charlotte Emerson Brown Club, and also at the Montclair Club; May 20 she sang in Monroe, N. Y., and May 21 at the Sea and Land House in New York City; she substituted at the 86th Street Temple, New York City, on May 22. Lottice Howell

appeared in concert recently in Suffern, Plainfield, East Orange, Mohawk and New York City. Louise Smith assisted on a program given by the Junior Choir of the Sea and Land House, of which Marentze Nielsen (also a Klibansky pupil) is director. Marentze Nielsen was soloist at a Viking Fest given in Brooklyn on May 17. On May 25 Louise Smith and Marentze Nielsen gave Madame Butterfly in operatic form for members of the Business and Professional Women's Club in Brooklyn.

Mr. Klibansky arranged a recital for some of his pupils, May 27, at the Blind Institute in New York City. Alva Gressier, Marentze Nielsen, Shara Hochman, and Anne Elliott and Hilda Strock sang.

Lottice Howell, who recently sang the Butterfly Waltz (Victor Herbert) at the Capitol Theater, received many recalls after every appearance; she possesses a beautiful coloratura soprano voice, and sings with much taste and refinement.

Alveda Lofgren and Marentze Nielsen sing Norse songs at the Thomas Jefferson Centennial Celebration, held at the Pennsylvania Hotel, June 13. The singers appeared in costume, Miss Lofgren wearing a Swedish national costume and Miss Nielsen a Danish; the program was broadcast from Station WGBS.

Fanny Block, contralto, member of the St. Louis Municipal Opera, sang at a special musicale given at The Mansion on May 15; she was heard in favorite songs which have won her such widespread popularity in St. Louis.

Mr. Klibansky is a firm believer in giving pupils an opportunity to appear in public, and arranged several additional recitals during June. On May 27 he gave two recitals, one at the Central Christian Church, and the other at the Blind Institute, New York City. The following singers from his studio appeared: Alveda Lofgren, Marentze Nielsen, Alva Gressier, Louise Smith, Shara Hochman, Georgia Palmer, Mabel Buckingham, Anne Elliott and Cyril Pitts.

Glenn Drake Termed "The Singer of Return Engagements"

In his young yet most successful career, Glenn Drake, young American tenor, has achieved renown as a most satisfying artist. This is emphasized through the fact that eighty per cent. of the cities wherein he has appeared during the past two seasons have re-engaged him, terming him "the singer of return engagements." Nothing speaks more the success of an artist than return dates.

During the past season Mr. Drake has filled some fifty-three dates, which cover many states and Canada, and everywhere his success has been pronounced and the desire expressed to have him back again. A favorite among clubs, Mr. Drake had some twenty engagements this season



Photo © Fernand de Gueldre

GLENN DRAKE.

in his home city, Chicago, and is already booked for twelve clubs for next season. One of his recent and most successful club engagements was at the Chicago Athletic Club, where he appeared with the symphony orchestra and made such a favorable impression that he was asked to return next season.

Among the cities in which Mr. Drake was heard during the past season were Lima and Toledo (O.); Port Huron, Grand Rapids, Kalamazoo, Coldwater, Battle Creek, Lansing, Olivet at Olivet College, Detroit, Bay City, Pontiac, Saginaw and St. Joseph (Mich.); South Bend, Winona Lake, Vincennes, Fort Wayne, Terra Haute and Culver at Culver Military Academy (Ind.); Kewanee and Dixon (Ill.) in joint recitals with Jacques Gordon; Madison (Wis.), soloist with the Mozart Club, and at the Hays (Kans.) festival.

His beautiful tenor voice is the subject of much comment, and critics all over the country agree that it is "a tenor voice of refinement, beautiful and even in its extensive range," "beautiful, sympathetic," "of rare beauty," "of pure quality and clearness," which he has "under complete control" and "uses understandingly" and "with splendid artistry." Mr. Drake is also eulogized for his excellent diction, "vital interpretation," and for using "his brain as well as his voice."

A number of very good engagements have already been booked for the coming season for this American tenor, which include two engagements with symphony orchestra beside his many re-engagements.



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FROM BARITONE TO LEADING TENOR

Interesting Story of an American Singer Who Sang Baritone Parts in Italy, Essayed a Bass Role in Comic Opera in New York, and Is Now Prominent Tenor With the Civic Opera Company in Chicago—The Experience of Charles Marshall Similar to That of Jean de Reszke and Rudolf Berger of the Metropolitan Opera Company

It was the recent passing of the great tenor, Jean de Reszke, that brought to mind the experience of one of our own American singers who is attracting attention just now singing leading tenor roles and whose unusual experiences are not fully appreciated by the general public—in fact may be known by only the personal friends of the artist.

AMERICAN ITALIANIZED.

Marzalli is a name not unknown to Italian opera goers, and it can be seen that—only to fall in with the demands of the situation—the perfectly good and dignified American name, Marshall, was doctored up. Nevertheless, under this name did the young New Englander make his mark in the land of Verdi, where he sang the baritone repertory with distinction.

FOREIGN GLORY.

Prominent among his parts were the leading baritone roles in Rigoletto and Gioconda. Although Italy lavished much glory, it had little in the way of solid remuneration to give, and the Yankee business mind turned westward.

Full of hopes and ambition, "Marzalli" soon found himself established in the great metropolis, with wife and infant baby, and although the managers were provided with material, not remunerative contracts, the singer showed such promise that he attracted a host of friends, who, in loving, practical and most substantial way, made it possible for the young singer to pursue his vocal studies and prepare himself for the career some years ahead.

THE BEGINNING OF A LONG PULL.

It was then, as Earle Waldo Marshall, that the singer got down to serious work. An audition with Gatti-Cazazza brought forth great commendation, but Scotti and Amato were holding sway at the Metropolitan.

Impresario Russell of the Boston Grand Opera Company, whither kind friends had sent young Marshall, brought, alas, the same result—fine voice, fine talent, but no engagement.

LOYAL FRIENDS WORK ON.

Then, through other sources, a trip to Philadelphia was arranged to see whether Banker Stotesbury could not influence appearances with the Philadelphia Orchestra. Result nil.

THE BIRTH OF A TENOR.

By this time many months had passed during which time the voice was continually improving in beauty and compass, and, through its greater freedom, it floated more freely in its higher tessitura, so that the natural quality

began to assert itself and the thought of singing tenor roles was in the air.

A TENOR CAST TO SING A BASS PART.

Dame Fortune is a reckless lass and does not care how she uses or misuses and abuses the "matinee idol." So necessity decreed that instead of singing Lohengrin or Tristan at the Metropolitan, it must be the part of the Boatswain in Gilbert and Sullivan's Pinafore at the Hippodrome.

FRIENDS AGAIN TO THE FORE.

George W. Steward, still well remembered as the splendid Valentine, Wolfram, Amanasro, Mercutio, and right hand staff of Henry Savage during his days of grand opera in

And by the same token, Earle Waldo Marshall sang the part of the Boatswain in such a manner that now he is a leading tenor of the Chicago Civic Opera Company.

Charles Marshall, as he will doubtless now be known to the end of his career, is one of several children of Mr. and Mrs. T. H. Marshall of the state of Maine. One sister, Bertha Marshall Draper, is an organist. The brothers, Willard, Orland and Harold, now living in different states in New England, have never shown any special musical talent.

YEARS OF PATIENT WAITING.

It took many years for this transition, and even after the successful debut as Othello, with the Chicago Civic Opera Company, seasons passed before other roles were entrusted to the singer. In addition to the roles pictured on this page, Charles Marshall has been successful as Samson in Samson and Delilah, and each season finds him adding to his tenor repertory.

Like Rudolf Berger and Jean de Reszke, he sang the baritone repertory for years before he found that vocal truth which enabled him to sing in his correct tessitura.

THE IMPORTANT PERIOD.

The ambitions of the young "Marzalli" of Milan are now being realized, but no writer of the wildest fancy would have pictured it in the way it actually came to pass; the fling

of youth, the speculations of the ignorant, the confidence in luck, fate or the unknown, all had to go before to prepare for that intervening stage when one realizes that not chance, fate or some unknown power will lead to a place in the sun, but the reliance upon one's own efforts lead aright through knowledge. And so "Young Marzalli" of Milan had to be, to make ready the Earle Waldo Marshall of New York who is really responsible for the Charles Marshall of Chicago. It was the necessity of the bass role in Gilbert and Sullivan's comic opera, Pinafore, at the Hippodrome in New York (which has also sheltered many a circus performance)

which made possible the Vasco di Gama at the Temple of Art in Chicago.

THE BIG INFLUENCE AND PRIME CAUSE OF SUCCESS.

And so, the time in New York may be looked upon as the "turning point" during which time of discouragement and hardships, without the hand of comfort and encouragement, the kind word, the ready purse and friendly consideration, the Charles Marshall of today would probably never have emerged.

B. L. C.



Photo by Atwell, Chicago
CHARLES MARSHALL
as Othello.

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© Underwood & Underwood
CHARLES MARSHALL
as Rhadames in Aida.



Photo by Cav. Adolfo Ermini, Milano

CHARLES MARSHALL AS RIGOLETTO.

Presented to his vocal instructor, Joseph Regneas, while singing in New York as Earle Waldo Marshall.

English, was a stage manager who immediately recognized a talent, and as producer of the gala production of Pinafore at the Hippodrome decided Earle Waldo Marshall was to be one of the cast and engaged him on the spot at a very handsome salary.

THE BEGINNING AT THE BOTTOM.

Ralph Rackstraw, the tenor role, had been filled. William Wade Hinshaw had been signed up as the Captain. Dick Deadeye had also been engaged, and so the Boatswain was the only part left to sing:

When I was a lad I served a term
As an office boy in an attorney's firm,
I cleaned the windows and I swept the floor
And I polished up the handle of the big front door.
I polished up the handle so carefully
That now I am the ruler of the Queen's Navy.



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CHARLES MARSHALL
as Eleazar in La Juive.

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ECHOES FROM THE N. F. M. C. BIENNIAL

The list of newly elected national officers appeared in last week's issue of the MUSICAL COURIER. Here are the names of the members of the newly elected board of directors: Mrs. John F. Lyons, Texas; Mrs. J. A. Jardine, North Dakota; Mrs. W. P. Bailey, Georgia; Mrs. F. A. Seiberling, Ohio; Mrs. George H. Davis, Alabama; Mrs. Edgar Stillman Kelley, Ohio; Mrs. Henry Schuman, Indiana; Mrs. William Arms Fisher, Massachusetts; Mrs. J. F. Hill, Tennessee; Julia Noyes, Maine; Mrs. George Hail, Rhode Island; Mrs. Grace Mabee, California; Mrs. Helen Harrison Mills, Illinois; Mrs. E. J. Ottoway, Michigan; Mrs. Warren E. Thomas, Oregon; Mrs. T. M. Howells, Colorado; Mrs. Charles Davis, Connecticut; Mrs. J. H. Stapleton, Wisconsin; Margaret Haas, Florida; Mrs. T. C. Donovan, Pennsylvania; Mrs. Frances E. Clark, New

ginia; Mrs. A. R. Merritt, Wyoming; Mrs. Olive Fitzjohn, New York; Mrs. Malcom Perkins, Virginia.

THE CONTESTS

The winners in the elimination music contests for young artists are shown in an accompanying picture. The judges in the final contest were (violin) Harold Bayley, William

can do. He must know that anything making for happiness and contentment must make for increase of efficiency and productive power." At the same session, Glen Woods, director of music in Oakland, Cal., schools, said: "Teach a boy to blow a horn and he will be too busy to blow a safe." Louis Victor Saar, Chicago pianist-composer scored a big hit when he said: "The difference between musical education abroad and here is that in Europe the pupil does the work while here the teacher works." Mr. Saar held



MRS. ELBERT C. PEETS,

of Portland, first vice-chairman of the local biennial committee, who became leader in the local activities because of the illness of Mrs. Warren E. Thomas, general chairman.

Jersey; Mrs. Cora Cox Lucas, South Carolina; Mrs. Benjamin Mascal, Pennsylvania; Mrs. Henry Pettit, Kentucky; Mrs. F. H. Blankenship, Texas; Mrs. C. R. Adamson, New Mexico; Julia Williams, New Jersey; Mrs. O. C. Hamilton, North Carolina; Mrs. W. J. Logan, Kansas; Mrs. Cora Lyman, Missouri; Mrs. Cecil Frankel, California; Mrs. Louis Gutman, Maryland; Mrs. H. H. Foster, Arkansas; Mrs. H. H. Vibbard, New York; Mrs. T. J. Prescott, Arizona; Mrs. E. J. Tyler, Illinois; Mrs. H. H. Hall, Idaho; Mrs. J. Norman Wills, North Carolina; Mrs. Harry Backer, Michigan; Mrs. Abbie L. Snoddy, Missouri; Mrs. Frank P. Hoffman, Iowa; Mrs. Sidney Small, Vir-

Wallace-Graham and Carl Denton of Portland; (voice) Frank Nagel of Hollywood, Cal., Lazar S. Samoiloff of New York City, and Theo Karle of Seattle; (piano) Louis Victor Saar of Chicago, Ashley Pettis of New York City, and Clarence Gustlin of Santa Ana, Cal. Ray W. Brown of San Francisco, and Harold Milligan of New York City, were judges in all the contests. The contests were conducted by E. H. Wilcox, of the University of Iowa, national chairman of the music contest department. Thirty-eight entered the elimination contests—eleven pianists, seven violinists, one lyric tenor, three baritones, five basses, one coloratura soprano, one lyric soprano, three dramatic sopranos, two mezzo sopranos and four contraltos. It took the judges five and a half hours to decide the elimination contest in the piano class. William Arms Fisher, of Boston, acted as one of the judges in the piano elimination class.

INTERESTING SPEAKERS

J. R. Ellison, of the Elwyn Concert Bureau, gave an interesting talk at the luncheon arranged by Mrs. Helen Harrison Mills on Publicity Day. At this luncheon was read a telegram from Alvin L. Schmoeger, general manager of the MUSICAL COURIER, expressing regret at his inability to be present. Ray C. Brown of the San Francisco Chronicle, and Oscar Thompson of Musical America spoke on publicity and how to get it. Brown said that Barnum was the first man in America to advertise music and demonstrate the value of advertising it. Mr. Thompson said "Make news and publicity will follow; the performance of The Echo here is news."

Antonette Sabel, chairman of music in industries of the National Federation, spoke at one of the afternoon sessions of the board of her work for organization of bands and choruses in industrial plants and stores. "The hardest person to convince that music has any other value than just a thrill is the hard-headed and hard-hearted business man," she said, "but we can prove to him what music

that teachers are too much inclined to credit to their own work the accomplishments of their pupils.

At the Thursday luncheon of the American Music section, Mrs. Edgar Stillman Kelley, chairman, read congratulatory messages to the Federation from Nicholas Longworth, Edward Bok and others regarding the advancement of American music. Mrs. Elbert C. Peets, Mrs. Frank Taylor, Mrs. John F. Lyons, Mrs. F. A. Seiberling, Dr. Frank Nagel, Mrs. Cecil Frankel and L. E. Behrmer addressed the delegates. Mrs. Peets expressed the gratitude of Portland for the privilege of having The Echo premiere; Mrs. Lyons said the future of American music lay in the hands of the clubs, and Mrs. Frankel conveyed the thanks of Frank Patterson, sent from New York, for the splendid presentation of his work, The Echo.

Mrs. Frankel stressed the wonderful work and enterprise of the Portland women and business men in bearing the entire responsibility of the opera premiere. She said the



HELEN HARRISON MILLS,

editor of the Federation Bulletin. Mrs. Mills was busy gathering suggestions how most effectively to spread the gospel of more and better music.

opera would be produced in Los Angeles in the fall and also in Denver and New York.

Mrs. Grace Widney Mabee, of Los Angeles, chairman of the Church Music department, made a most interesting report to the Federation showing a tremendous progress in the effort to bring better music into the churches. She said that many choirs are federating and helping to raise the musical standards in the churches. Loan collections and good anthems are being formed in the public libraries so that small churches may have access to them. The national hymn contest, she said, is helping wonderfully to introduce the better type of songs in Sunday school and church.

The Federation signed a contract, Friday, with Fortune Gallo for a tour next season of the opera Algala by Frank deLeone. Milton V. O'Connell represented Mr. Gallo here.

Mrs. Thomas Carrick Burke, pianist of New York, who is here conducting a summer course, was the accompanist at the recitals given by Esther Dale, soprano, of New York.

Ashley Pettis gave a delightful program at the concert arranged for the Junior Federation in Pythian Temple, which was attended by more than 1,000 youngsters.

Interesting lectures on the opera The Echo, were given



SOME OF THE DELEGATES AT THE N. F. M. C. BIENNIAL.

The figure to the extreme left is Mrs. Edgar Stillman Kelley, the newly elected president. Number 8 from the left is another well known Federation member, Mrs. F. E. Seiberling, of Akron, Ohio, former president, now a member of the board of directors.



NATIONAL YOUNG ARTISTS' CONTEST.

The eight young American artists who were admitted to the finals in the contest on the evening of June 8. Left to right they are: William Beller, pianist, of Chicago (winner); Kathryn Noll, contralto, of Philadelphia (winner); Rose Neithin Litt, violinist, of Pittsburgh, Pa.; Rosetta Samuel-French, pianist, of Cynnyd, Pa., representing the Philadelphia Music Club; Arthur Anderson, baritone, of Pittsburgh, Pa.; Thelma Hinds Ballinger, contralto, of Mound Valley, Kans.; Catherine Wade-Smith, violinist, of Chicago (winner), and H. Victor Vogel, basso, of San Francisco. No award was made in the male vocal class.

in the Municipal Auditorium by Clarence Gustlin, of Santa Ana, Cal.

Grace Wood Jess gave a program of folk songs in costume in the Multnomah Hotel auditorium, with Raymond McFeeters as accompanist.

E. H. Wilcox announced that junior music contests are planned for the future.

Mrs. E. J. Ottoway, chairman of public school music, told of contests and chorus work among children in the public schools. Reports were also made by Mrs. W. B. Nichols, chairman of the music settlement schools, and Mrs. Grace Widney Mabee, chairman of church music.

That English translations of foreign music are desirable was the contention brought out at one of the sessions by Mrs. T. L. Leonard of Detroit, Mich., who said: "If you want English let fifty per cent. of the selections given before your clubs and given by your members be in English."

The setting for the opera, *The Echo*, was sketched by Frances Cugat, a young Spanish-American painter of Los Angeles, who has won distinction for painting scenery for Douglas Fairbanks' pictures.

The Chamber Music Society of San Francisco, composed of Louis Persinger, Louis Ford, Nathan Firestone, Walter Ferner and Elias Hecht, was one of the musical features of the convention.

At the official banquet, B. F. Irvine, editor of *The Oregon Journal*, said: "You never saw a mob led by a band, and you never will." Mrs. John F. Lyons, national president, presided at the banquet.

J. L. W.

Goldman Band Opens Summer Season

Edwin Franko Goldman auspiciously opened his series of concerts on Monday evening, June 15, on the campus of the New York University before a very large audience. This series of concerts (eighth season) is the gift to the people of New York of Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, being absolutely free from any political influence.

The popularity of Mr. Goldman was strongly in evidence when he entered the rostrum. He received an ovation, the applause being so long and spontaneous that considerable time elapsed before quiet was restored and he was able to begin. The program consisted of *The Star Spangled Banner*; *Marche Solennelle*, Tchaikowsky; *overture to Tannhäuser*, Wagner; *Handel's air from Rinaldo*, and *menuet from Samson*; *Introduction to Act 3 and Bridal chorus from Lohengrin*, Wagner; *Hungarian Rhapsody No. 2*, Liszt; *To a Water Lily*, MacDowell; *march, On the Go* (first time), Goldman (which had to be repeated), and *overture to Mignon*, Thomas. The encores were two of Mr. Goldman's popular marches: *Liberty Bells*, and *On the Mall*. Helena Marsh, contralto, was the soloist, singing the aria, *O Don Fatale*, from *Don Carlos*, Verdi.

The work of this extraordinary band, under the able guidance of Mr. Goldman, is of such high order that mention of its finished playing is unnecessary at this late date. Suffice it to say each number was presented with that outstanding musicianship which always characterized the band's performance. Present were many people prominent in all walks of life, among them three members of the Guggenheim family. Other concerts during the first week were as follows:

June 17.—*March from Cleopatra*, Mancinelli, *overture to marriage of Figaro*, Mozart; *Largo*, Handel; *Finlandia*, Sibelius; *Excerpts from Faust*, Gounod; *cornet solo, Sere-nade*, Schubert, played by Waino Kauppi; *waltz, New Vienna*, Strauss, and *excerpts from the Fortune Teller*, Herbert. June 19.—*Five Wagner numbers*, *March Tannhäuser*, *Rienzi overture*, *Procession of the Knights of the Holy Grail from Parsifal*, *Fantasia from the Valkyrie* and an *aria from Tannhäuser* (the latter sung by Lotta Madden); other numbers on this program were *overture Pique Dame*, *Suppe*; *Menuet*, Paderewski; *The Spirit of Youth*, Goldman; and *Evolution of Dixie*, Lake. June 20.—*Marche Militaire*, Tchaikowsky; *overture Tannhäuser*, Wagner; *two Hungarian dances*, Brahms; *excerpts from Aida*, Verdi; *overture to William Tell*, Rossini; *cornet solo*, Clarke (played by Waino Kauppi); *A Chinese Episode*, Edgar Stillman Kelley; *Parade Militaire*, Massenet; and *excerpts from Pinafore*, Sullivan. June 21.—*Numbers by Mendelssohn*, Thomas, Rubinstein, Sibelius, Wagner, Saint-Saëns, Strauss, and Liszt, with Helena Marsh as soloist.

Large audiences attended all these concerts, highly enthusiastic over Mr. Goldman's excellent work. This series of concerts will be continued until August 23, comprising five concerts weekly.

Henry Hadley Receives Degree

On June 15, Henry Hadley received the Degree of Doctor of Music bestowed by Tufts College, Mass. This is the third distinguished honor bestowed upon Mr. Hadley within the year, the others being that of *Officier d'Academie* from the French Government and that of election to the American Academy of Arts and Letters.

Mr. Hadley is the associate conductor of the New York Philharmonic Orchestra (his fifth season). During the summer he will conduct the Philadelphia Orchestra at Fairmount Park, in July and August, when he is not devoting himself to the composition for chorus and orchestra which he is writing for the North Shore Festival for 1926. During the past winter he had ten performances of his symphonic and choral works in the principal cities of the East and West, besides acting as guest conductor for Mr. Koussevitzky three times with the Boston Symphony, as well as in Chicago with the Chicago Symphony and Apollo Club.

Hans Kindler Appears as Conductor

On May 23, in Paris, Hans Kindler, the eminent cellist, made his first appearance as conductor and scored a decided success for his excellent reading of Wallingford Riegger's *La belle dame sans merci*, for four voices and chamber orchestra. This work won the Berkshire Festival prize offered by Mrs. F. S. Coolidge in 1924. Mr. Kindler also has had a number of very successful recitals in Paris and England. A tour of fifteen concerts in England during February, 1926, has been offered to the cellist.

Walter Greene to Hold Summer Classes

Walter Greene, baritone, will conduct classes in singing at his camp at Fayette, Me., during July and August.

WHAT PORTLAND CRITICS THOUGHT OF

FRANK PATTERSON'S OPERA, THE ECHO

There appear below extracts from the four leading papers of Portland, Ore., the criticisms of the premiere of the opera, *The Echo*, by Frank Patterson, associate editor of the *MUSICAL COURIER*. This production of the opera, on Tuesday, June 9, was the principal musical event of the biennial convention of the National Federation of Music Clubs. It took place in the Public Auditorium before an audience of over 4,000, every seat being sold and many turned away.

MORNING OREGONIAN

Perhaps the impression the opera made upon an audience hearing it for the first time was that of its dominant mood, a mood mystical, touched with a melancholy almost elegiac, and bearing the struggle between the material and the spiritual natures of the two principals, suggesting the Wagner drama occasionally in its instrumentation and in the use of the solo voice as merely another instrument, to be orchestrally overwhelmed, or not, as suited the musical idea.

The metrical pattern of *The Echo* is ornate and intricate; its harmonic structure complex and glowing with color; its melodic line full of pitfalls for the unwary. The score bristles with major difficulties. The opera employs two conductors, one for the symphony orchestra, and the other (unseen) for a hidden chorus, presenting a serious problem in the synchronizing of the beat.

Mr. Patterson has boldly blazed his operatic trail away from the usual battle, murder and sudden death, and the net result is one of moody contemplation which requires that the audience shall hear and understand all of the libretto as it is being sung. This—in any language—is asking for the moon! Last night's "opera in English" might as well have been sung in Choctaw! Even had the singers been twice as scrupulous in enunciation, the tremendous power of the orchestral barrage between them and the audience obliterated the elucidating consonants.

Musically Mr. Patterson has created a splendid work! Orchestrally it is masterly, and marked by erudition and a warm and mystical imagination, from the original and dynamic introductory phrases to the simple and devotional close. The choruses, splendidly sung, abound in windy mysterious effects, and the tutti of chorus, orchestra and principals, is electrical, close-knit into a tremendous ensemble, distinguished by rare beauty and originality.

The ballet music, with its monotonous and sensuous minors, the marked vitality of its rhythms, the persistence of its oriental pedale, is one of the high points of the opera.

The ballet was exquisitely danced. Katharine Laidlaw and Alexander Oumansky in their duo-dance were as lovely as living poetry! The very perfection of grace! They were deafeningly applauded and recalled. No more magnificent ballet has ever been put on—in Portland at least.

The wine scene is a riot of flashing color, exquisite movement, brilliant solo work in the four voices, with an orchestral background of extraordinary richness, with a lavish and crashing preponderance of brass and percussion, uniting in a furious confluence of sound. It is all very modern, but sanely modern. If it voices the modern complexity, it is at the same time safely based upon a "classic" foundation. Above all, it is a work serious and sincere, and if our American composers are writing music as good as *The Echo*, let us hear more of it!

THE PORTLAND NEWS

The Echo is a decided conquest for the worth of American music. In his opera Patterson has expressed a happy medium, dividing the operatic field, of dramatic, pompous Wagnerian school, the melodic, fascinating Puccini form, and the ultra modern, with an opera which commands the interest of the musician and student, but which may be appreciated and enjoyed by the layman. The orchestral score proved the knowledge and resourcefulness of Patterson in effective use of orchestra. All these things combined constitute a great American opera, which deserves to live, grow, and be permanently catalogued in the musical literature of America.

THE PORTLAND TELEGRAM

Patterson has composed some very beautiful and very difficult music for his opera, and the manner in which both the singers and the orchestra surmounted its technical difficulties is greatly to their credit.

The Echo is more nearly related to the music-drama than to opera in the old florid style. Excepting the final duet and a few short narrative passages, there is little chance for pure lyric singing, and the composer does not hesitate to overpower the voices with the orchestra in achieving some of his effects. The musical score of the opera is quite modern in style and orchestration but contains many beautiful themes.

THE OREGON JOURNAL

The world premiere of the new American grand opera *The Echo*, was a grand triumph for American art.

Let's not again say that good music cannot be composed in America or by Americans.

The Echo, by Frank Patterson, and *The Pit and the Pendulum*, by Edgar Stillman Kelley, if nothing else, would prove the fallacy of such a statement.

The Pit and the Pendulum, a symphonic poem, was played as a prelude to the opera, which is of only one act, and the two synchronize wonderfully, for both deal with the eternal battle between tenacity of temptation and soul saving conscience. In both victory for conscience is complete.

In *The Echo* it is true love between man and woman that triumphs. In *The Pit and the Pendulum* it is an ideal that wins.

These are the high points of the stellar event of the fourteenth biennial convention of the National Federation of Music Clubs, in session here this week, viewed retrospectively.

If the Federation accomplishes nothing but the occasional production of a grand opera premiere, its achievements will be sufficient indeed.

Whether or not *The Echo* will live in its present form time alone can tell. It will be through the vitality of the superb orchestration if it does.

Leginska's Programs with Cleveland Orchestra

For her opening performance of her week's appearance with the Cleveland Orchestra at Conneaut Lake, Pa., starting on July 13, Ethel Leginska will conduct the orchestra through Weber's overture to *Oberon*, Beethoven's symphony No. 7, the Bach concerto in F minor for piano and orchestra, with herself appearing as soloist and conducting from the piano, her own composition, *Short Poem for Orchestra* (after Tagore), and the Wagner *Overture to Tannhäuser*. For her second appearance with the orchestra on July 16, she will play a group of piano pieces on an orchestral program, two Chopin numbers and the Liszt rhapsodie No. 8, while for her last and third performance with the orchestra she will play the Mozart A major concerto and the Liszt Hungarian fantasy.

Marguerite Potter to Be Heard from WEAF

On Friday afternoon, June 26, and Monday evening, June 29, Marguerite Potter will give the operalogues *Martha* and *Aida* from WEAF. The popularity of these lecture-recitals is constantly growing and the series given at Aeolian Hall last fall will be remembered with pleasure by the several hundred who attended. Miss Potter's book, *Grand Opera Heroines*, is in preparation.

Ernest Bloch Going to Hollywood

Ernest Bloch, who recently resigned as director of the Cleveland Institute, was in New York for a few days last week and then left for Hollywood, Cal., where he will remain for some time, devoting himself to composition. Mr. Bloch's future plans are not as yet definitely decided upon.

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STEINWAY HALL—THE OLD AND NEW

(Continued from page 5)

of much dignity. The building runs through the block from Fifty-seventh Street to Fifty-eighth Street, with a frontage of sixty-three feet, and 100 feet on Fifty-eighth Street. The entire Fifty-seventh Street facade is of Indiana limestone, and forms a splendid setting for the large show window which is fifteen feet high and ten feet wide. The entrance doors are on both sides of the show window, No. 109 being the entrance to Steinway & Sons warerooms and offices, and No. 113 the entrance to the offices and studios above the fourth floor, which have been rented to a high class clientele. A Steinway concert grand piano appears in the display window.

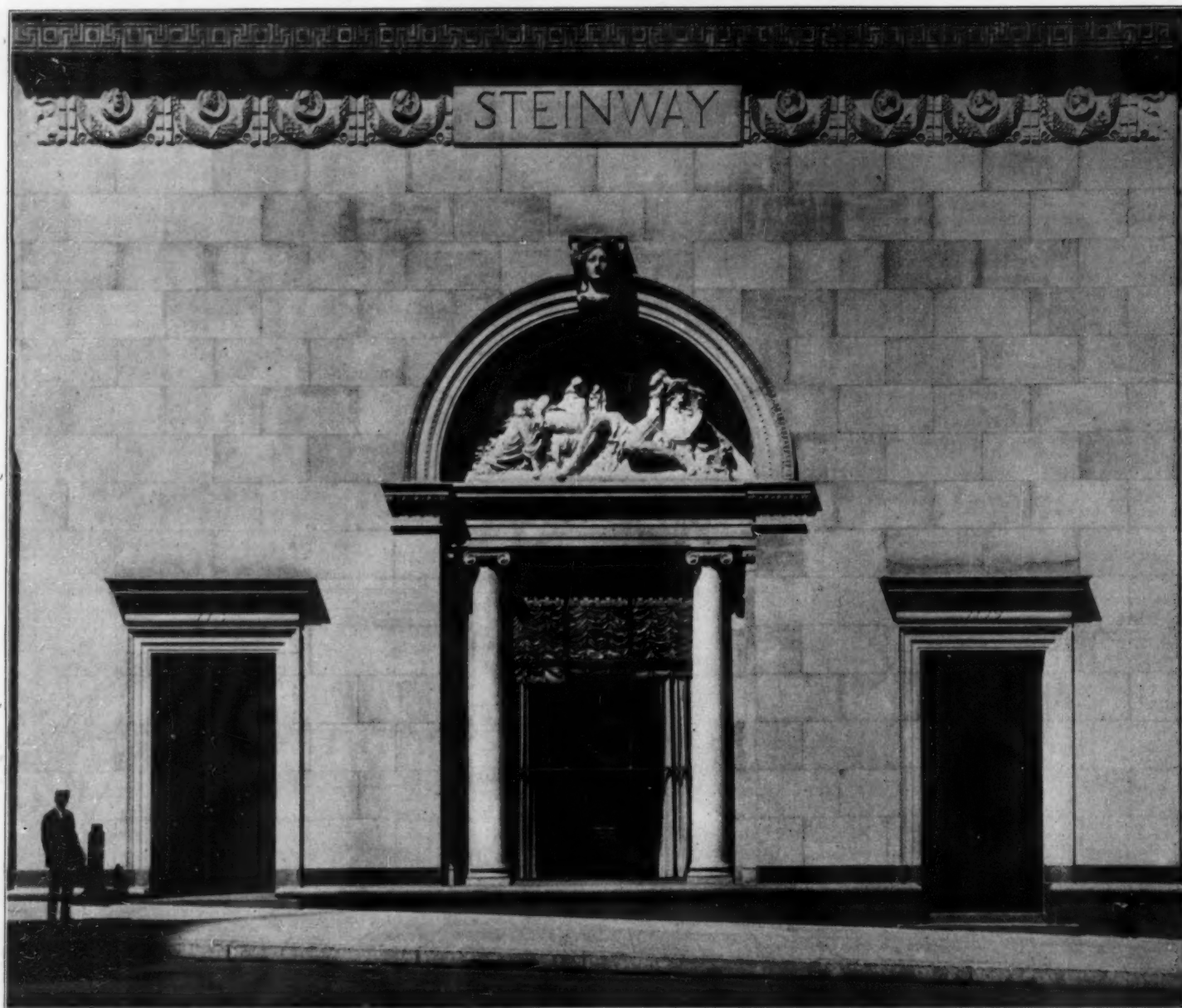
The exterior of New Steinway Hall presents a splendid example of Eighteenth Century classical architecture, as interpreted by the English architects of the Georgian period.

fitting temple of music and allied forms of entertainment, in New York, was grasped by the Steinway family, consisting of Henry Engelhard Steinway, his wife, four sons, C. F. Theodore, Charles, William, and Albert, and his two daughters, Doretta and Wilhelmina, who had come to New York in 1851, and established a piano manufacturing business. Out of their own funds they built Steinway Hall, for the public, which was dedicated on October 31, 1866. It was in 1872 that Steinway & Sons built their foundry in Astoria, L. I., opposite 120th Street, New York City, producing their own steel cupola-shaped frames which have been used for every piano manufactured by them since.

In 1890 the large auditorium was closed to the public, because of the shifting uptown of the artistic and social activities of the city, but even up to its present evacuation the small auditorium of old Steinway Hall was frequently used for intimate musical recitals. During its twenty-five years of active catering to the higher musical and literary

Whiffen, tenor; Dr. Leopold Damrosch, father of Walter and Frank Damrosch, as conductor, in 1878; Herr August Wilhelmj, a noted violinist, and Luigi Arditi, conducting the Mapelson Opera Company orchestra, the same year; Mme. Marcella Sembrich, and Ovide Musin, violinist, appeared in 1884; Miss Fannie Bloomfield—better known today as Mme. Bloomfield-Zeisler—made her debut there on January 30, 1885, and Mary Selika, Leopold Godowsky, Marianne Brandt, Max Alvary, Gustav Hinrichs, Jacques Bouhy, and Lilli Lehmann appeared the same season.

On January 11, 1887, at Miss Augusta M. Fischer's "grand concert," the assisting artist was "Victor Herbert, violin-cellist to H. M. the King of Wurtemberg," and on November 10, 1888, at the first of Anton Seidl's grand orchestral concerts of the season, one of the assisting artists was Master Fritz Kreisler, violinist; his first appearance in New York. Kreisler at that time was only thirteen years old. A few days later another first appearance in New York



THE FACADE OF NEW STEINWAY HALL SHOWING THE MAIN DISPLAY WINDOW AND THE TWO ENTRANCES ON FIFTY-SEVENTH STREET.

Over the show window is an allegorical panel of Apollo and the Muse, by the sculptor, Leo Lentelli. The Muse is shown placing the crown (of musical triumph) on Apollo's head, and the accompanying figures symbolize the emotional gamut of music from the light classic to the dramatic varieties. Crowning this portion of the facade is a band of ornament consisting of garlands. These round medallions are portraits of great composers who were also great artists of the piano. From left to right, facing the front they appear: Brahms, Bach, Haydn, Mozart, Chopin, Liszt, and Grieg.

Old Steinway Hall, in East Fourteenth Street, off Union Square, New York, is now to pass into oblivion. And its passing is an event of much interest, coming as it does simultaneously with the opening of New Steinway Hall, at 109-113 West Fifty-seventh Street, New York, for the very foundations of musical prestige upon which the new structure is built have been given new life by the old and can never pass on. Away back in 1864 the need for a

tastes of New York, old Steinway Hall presented an astonishing long list of celebrities. Nowhere else on this continent has there ever appeared in a similar length of time such a variegated array of artistic entertainers, among the more important being Theodore Thomas, who, with his orchestra, gave a dedicatory concert in 1866, at which appeared Mme. Parepa, Carl Rosa, and Signor Brignoli, as the principal soloists; Charles Dickens, in a series of readings, in 1867 and 1868; the first American appearance of Christine Nilsson, the Swedish Nightingale, together with Annie Louise Cary on September 19, 1870; Anton Rubinstein's American debut, September 23, 1872; Carlotta Patti, and Signor Mario, the same year; Edwin Forrest, the tragedian, November, 1872; Henry M. Stanley, the famous African explorer, December 3, 1872; Emma Thursby, as soloist with the Thomas Orchestra and the Oratorio Society, 1875; Mark Twain, as lecturer for the first time, in 1877; Mrs. Thomas Whiffen, still living and still active, as assistant at the piano to her famous husband, Thomas

was that of Herr Moriz Rosenthal, pianist. General William Sherman was also a speaker at old Steinway Hall, being introduced by Andrew Carnegie. Other musicians or speakers to appear during the season of 1888, were Paul Kalisch, Mrs. Frank Leslie, Sarah Cowell Le Moyne, Victor Herbert, and Lilli Lehmann.

It would take equally as long and as much space to give even a partial list of artists, contemporaries of Paderewski, Hofmann, and Rachmaninoff, who have all won their way on the American concert stage through their early associations with the Steinway piano and the Steinway family. The ones that have been mentioned should give some idea of the prestige in the musical world that follows Steinway & Sons to their new Hall at 109-113 West Fifty-seventh Street, New York, and the added prestige that that house will bring to New York's newest and greatest musical colony.

The formal opening of new Steinway Hall will take place some time early in October of this year, when the many Steinway artists and intimate friends of that house

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will have returned from their vacations abroad. Ignace J. Paderewski, Josef Hofmann, and other world renowned pianists have been invited to attend. And from that gathering, if it is at all representative of the Steinway receptions given to artists of the musical world during the last three score years or more, there should be gleamed from it the true significance of new Steinway Hall as "a monument to Steinway achievement," and the immortality of the phrase adopted by Steinway & Sons: "The Instrument of the Immortals."

[This article is reprinted from the MUSICAL COURIER EXTRA of June 20. That article also contained an elaborate description of the interior of the new building, which will be reserved for these pages until the occasion of the formal opening of the new building, next October.—The Editor.]

North Shore Festival Annual Contest Rules

The North Shore Festival Association announces its annual \$1,000 prize for an orchestral composition. The conditions are as follows:

RULES OF THE CONTEST

1. All contestants shall be either of American birth or naturalized American citizens.
2. Contestants must submit the orchestra score legibly written in ink.
3. Each score must be without the name of the contestant and must bear only a motto. The score must be accompanied by a sealed envelope having inside the name and address of the contestant and the motto on the outside.
4. No work may exceed fifteen minutes' duration in performance.
5. From the total number of works submitted, the five considered best by the judges will be selected for performance at an evening public rehearsal. From these five the winning composition will be selected by the judges.
6. The term "orchestral composition" under the provision of this contest will signify a work for orchestra alone, not a concerto for piano or violin, or a composition for a solo voice, or for voices with orchestra. It is open to the composer, however, to use the piano as a purely orchestral instrument, if he so desires.
7. The five works selected by the judges for performance at the public rehearsal will have their orchestral parts made at the expense of the Festival Association. The orchestral parts will thereafter become the property of the composers, but with the understanding that the scores and orchestral parts of the winning works will be freely at the disposal of Mr. Stock or the Festival Association in case at some future time Mr. Stock or the Festival Association wishes to repeat a prize-winning work at one of its concerts.
8. The five compositions selected for performance at the public rehearsal will be played without the identity of the composers being made known to the judges or the public. If after the prize-winning work has been announced at the public rehearsal, it is desired to reveal the identity of the four other contestants whose compositions had been performed, such announcement will be made only after the consent of each contestant has been obtained.
9. The five compositions selected for performance at the public rehearsal will be directed by the Orchestral Conductor of the Festival Association.
10. The winning contestant will receive a prize of \$1,000, and his composition will be performed at a Concert of the 1926 Festival under the direction of the Orchestral Conductor of the Festival Association. If in the opinion of the Festival Orchestral Conductor the successful contestant is capable of directing his own work, that contestant may do so if he desires.
11. No work may be submitted that has previously been performed or published or which has been entered at the same time in another competition. Compositions that have been submitted in a previous competition of the North Shore Musical Festival and which failed to win the prize may be sent in again, provided, however, that no public performance has taken place or that the work has not been published. Trial of the compositions at the public rehearsal of the North Shore Festival Association in Evanston is not held to be a public performance. No more than two scores by the same composer may be submitted.
12. Each contestant shall submit the score of his composition on or before January 1, 1926, and no composition shall be eligible if submitted after that date. Compositions should be sent by insured parcel post to Carl D. Kinsey, Business Manager, 64 East Van Buren Street, Chicago, Illinois. The North Shore Festival Association will not hold itself responsible for the loss of manuscript scores or orchestral parts, and will accept such scores and orchestral parts from competitors only on that understanding. Every care, however, will be taken of manuscripts.

Howard Wells Pupil Wins Piano Contest

William Beller, the young Chicago pianist who was the National prize-winner in the contest held at Portland, Ore., on June 8, by the National Federation of Music Clubs, is at present studying with Howard Wells of Chicago, who prepared him for the contest and entered him as his pupil. Upon being interviewed by a MUSICAL COURIER representative, Mr. Wells said: "Mr. Beller's success in the National Contest especially pleases me because before he had ever come to me for lessons, he entered the previous contest held under the same auspices and was defeated in the district contest, so, of course, did not even reach the finals. That the judges this year were unanimous in giving him first place is very gratifying, as it was a stiff contest with several very fine young pianists competing."

When asked about his work as a teacher, Mr. Wells said: "It has been my good fortune for several years to attract a very high type of advanced piano students. My class is made up almost entirely of talented young professionals, several of whom before coming to me have been winners of prizes, scholarships and medals given by institutions of prominence."

"It is a great gratification to me, that with all their experience and opportunities for free advantages, they select me as their teacher, although no scholarships or prizes are given to attract them. The fact that they appreciate my work and remain with me in spite of many alluring inducements to accept free lessons elsewhere, is an inspiration to me and makes my work as a teacher a constant joy."

Bailey Wins Estey Scholarship

The American Guild of Organists and the Estey Organ Company announce William S. Bailey, of Macon, Georgia, as this year's winner of the Estey Organ Scholarship at the School of Music, Fontainebleau, France. Mr. Bailey, who is professor of musical theory and history at Wesleyan College, sailed on June 19 for the three months' course in organ playing under the most famous organists in France. The scholarship fund, provided by the Estey Organ Company and administered by the Guild, was awarded to Mr. Bailey, as he received the highest grade in the annual Fellowship examination of the American Guild of Organists.

The winner was born in Beverly, Mass., where he started his musical career as a choir boy when ten years of age. His first position as organist was secured when he was sixteen. Since then he has progressed to his present position in the music department at Wesleyan College, and his other musical activities in that music-loving city of Macon.

Marion Telva Recovers from Operation

Marion Telva, contralto of the Metropolitan Opera, has now fully recovered from a recent operation on her nose, which was much more serious than previously reported, and has returned to her home in St. Louis for the summer.

Charlotte Lund in Opera Recital

The well-known operatic soprano, Charlotte Lund, has during the last few years, gained an enviable reputation in the field of opera recitals. Endowed with a beautiful voice which is as musical and appealing with the spoken word as in singing, Miss Lund brings to her work experience, charm and enthusiasm. While it goes without saying that an opera recital should be educational, Miss Lund succeeds in making her program lively, amusing entertainment. Opera is interesting to those who understand it thoroughly. It is Miss



Photo by Elsin

CHARLOTTE LUND.

Lund's mission to make as many Americans as possible know and love operatic music.

Miss Lund sings with the authority and the skill of a seasoned prima donna. In addition she furnishes a vast amount of interesting facts about the operas which she presents. She tells the story of the opera, describes the leading characters, gives the most striking details regarding the life of the composer and tells what is most important in the history of the opera.

In these recitals Miss Lund is assisted by N. Val Pavey, pianist and baritone, who has one of those versatile voices which can adapt themselves to baritone, tenor or contralto parts. With her collaborator, Miss Lund forms the smallest real opera company in the world. They present all of the most important arias, duets and ensembles of every opera they offer.

Miss Lund is the author of a series of booklets dealing with the operas which she describes in her recitals. These are called the Opera Miniature Series and are published by Barse & Hopkins, New York. They have been adopted for use in the public schools of New York, Brooklyn, Philadelphia, Buffalo and other cities.

All of Miss Lund's operatic training was received in

Paris and her only teacher was the famous tenor, Jean de Reszke. She made her debut in Paris and later sang in opera in Italy, in America and elsewhere. She has been decorated by both the French and the Italian Governments. Miss Lund has been heard widely in concert in this country.

Although an American by birth, Miss Lund is descended from a distinguished Scandinavian family. Her father was a second cousin of Edward Grieg, the famous Norwegian composer. Ole Bull was her grand uncle and she is a direct descendant of Thorwaldsen, the famous Danish sculptor.

Miss Lund will give five recitals at the Princess Theater, New York City, on the following Sunday evenings—November 8 and 22, December 6 and 20 and January 10.

Miss Lund is under the exclusive management of R. E. Johnston.

Scholarship Winners at Oscar Saenger Summer School

The Oscar Saenger Summer School opened most auspiciously with a large enrollment of lovely voices from all over the States. Mr. Saenger offered several free scholarships, and there were so many beautiful voices in the contest that it was difficult to decide the winners. Therefore he divided the scholarship for private lessons, for women, between Marie Simmelink, mezzo-soprano of Cleveland, Ohio, and Verna Scott, mezzo-soprano, of New York City, and for private lessons for men, between Frank O. Barden, tenor, of Boyne City, Mich., and Carleton Cummings, tenor, of Lake Forest, Ill. The opera class scholarship winners were Ellen Carrier, coloratura soprano, of Enid, Okla.; La Ferne Ellsworth, contralto of Quincy, Ill.; Raymond Leek, baritone, of Okmulgee, Okla., and E. J. Shaw, basso of New York City. The school is ideally situated at 2126 Lincoln Park West, Chicago, where Mr. Saenger will teach until August 1, and enrollments may be made at any time.

Maine Festival Association Officers Elected

LEWISTON, ME.—The officers and directors of the Central Maine Music Festival Association have been elected as follows: president, Homer N. Chase; vice-presidents, E. S. Pitcher, George S. Horne (all reelected); clerk, Margaret Lamontagne; treasurer, Parker B. Smith; librarian, Florence Judkins; directors, two years, G. Ernest Tainter, John G. Coburn, Elbert E. Parker, Mrs. Seldon T. Crafts, Emmie Bailey Whitney, George W. Horne, Adelard P. Roy, Lila N. Flint and Exilia Blouin; one year, Homer N. Chase, Clinton E. Bailey, Ira W. Fitz, Dr. L. Raoul Lafond, Mrs. J. H. Litchfield, E. S. Pitcher, J. L. Moriarty, Carrie E. Miller and Mary F. Leonard. A. L. Kavanagh was elected honorary president. Mayor Robert J. Wiseman, of Lewiston and Mayor Charles S. Cummings, of Auburn, head the list of honorary vice-presidents. The approximate amount already subscribed for the festival in October is about \$6,300 to date. The executive board comprises Mr. Chase, Emmie Bailey Whitney, Lila N. Flint, Ira W. Fitz and James L. Moriarty. L. N. F.

Queena Mario's Paris Successes

A cable from Paris states that Queena Mario won undisputed success in each of her three appearances there at the Gaiete-Lyrique, where she sang in Traviata, Falstaff and Pagliacci. Visiting managers were so impressed by her talent that she was immediately offered guest appearances next season at Monte Carlo, Brussels and Liege.

Regarding AUGUSTA LENSKA'S Outstanding Success at Ann Arbor

UNIVERSITY SCHOOL OF MUSIC
ANN ARBOR, MICHIGAN

EARL V. MOORE, MUSICAL DIRECTOR
CHARLES A. BINK, SECRETARY AND BUSINESS MANAGER

June 2, 1925

Mr. M. H. Hanson
437 Fifth Ave.
New York City

Dear Mr. Hanson:

May I take this opportunity of expressing to you my own appreciation as well as that of our musical public of the fine performance Miss Lenska made here last Saturday evening. Public and press alike have said that the cast for *Gloconda* was the finest that we have ever assembled and many of the great critics have singled out Miss Lenska for the first honors of the evening. I sincerely appreciate the spirit in which she entered into this performance.

Very sincerely

Earl V. Moore
Director

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MUSIC AS SIGHT TO THE BLIND

By Leontine Hirsch

Blind Student of the Master Institute of United Arts

Rare indeed is the individual who has not experienced, at some time or other in his life, the overwhelming need for a refuge, a resting-place, from the trials and tribulations, cares and trivialities, of this most worldly of worlds. Like a despairing cry in the wilderness comes this protest of the soul against the wholly mundane and material things in life, against the very body in which, at the same time, conflicting emotions of sublime idealism and deep baseness can find lodgment. Some, at this urgent call of the soul, attempt to stifle and to thrust aside from them this tormenting longing for spiritual peace and understanding, by a frenzied plunge into the affairs of the world. Others have recourse to things in themselves essentially elevated high



LEONTINE HIRSCH.

above the lower planes of existence—to religion, to the sciences, to philosophy, to art. When the cares of life oppress us, we search for that seemingly unattainable, that intangible something, which, through its very nature, is termed an "Ideal." To me, music comes nearest to approaching that desired sanctity of soul, that ultimate refuge of a tired mind and a weary spirit.

I have often been asked what music means to me. To the casual questioner I could not but return the casual reply. But when this question is asked me by one who holds up to me the reflected beauties of the soul, I reply, "Music to me is life itself." In my direst hour of need I turn to music for consolation, for comfort, and for hope. In my gladdest hour of joy, I pour forth the thanksgiving and happiness of my heart in music.

Perhaps if music had not come to take the place of sight, I should not love it as I do, but it seems to me that this deep appreciation of music has arisen within me as compensation for my lost vision. Nature's laws are inexorable, but they are tempered by justice. She snatches from us one gift but to replace it with another.

My dimmest recollections of childhood reveal an almost unnatural reverence for music. When I came to this country, at the age of seven, I was a normal child possessed of

my vision and all the exuberance which marks the average child. But an accident, two years later, caused my vision to fail, and suddenly I found myself barred, more or less, from pleasant intercourse with children of my own age. It was then that I most felt the need of a real something that would take the place of all that I had lost. This real something I found in music. The approach of the street organ, even, I heralded with feelings of gladness, and it became the source of mingled joy and sorrow to me to listen to a neighbor's child practicing her daily lesson. Joy, merely to hear music, sorrow, that I also could not produce such lovely sounds. This was occasioned both by pecuniary circumstances and by the fact that a teacher could not be procured who would be sufficiently interested in me to undertake the task of teaching me. However, we did find a teacher eventually, who, while not quite satisfying my ever-increasing desire for real music, nevertheless did please me to the extent of my staying with her for several years. But the time soon came when I felt that I simply had to have higher instruction, and my search for a new teacher led to the discovery of two very able instructors, one of whom stressed the importance of technic, while the other instilled within me ideas of the poetic beauty of music. I remained with these teachers until unfavorable circumstances forced me to discontinue my musical studies. This did not prevent me, however, from pursuing my studies alone, for I felt that I must hold on with all my might to the little I already had until I would again be able to resume my studies. Matters at this time assumed a very dark aspect. There were times when I felt that the whole world had closed its doors on me forever and ever.

It was not until several years later, when I first met my present teacher and friend, that I saw a faint glimmer of light. This faint glimmer of light grew steadily brighter and brighter, until today its steadfast glow is the light by which my steps are guided. It was she who took me out of the old, dark world in which I had been living and led me, through music, into a most beautiful and harmonious one. She has taught me to know and to love the composers as real friends. She has so portrayed the beauties of their works to me that I seem to look through to their very souls and see mirrored there the lofty thoughts that inspired their immortal works.

I feel that the only way in which I can ever repay my teacher for all she has done for me is to bring into the lives of others that light which she has brought into mine. There was a time when music to me was but an end in itself, a deep pleasure, an unending relief from harsh realities. My only thought then was to gratify my intense longing for beauty. Now, while that longing is still present within me, and while it is still gratified through music, nevertheless, each day, I feel more and more that music has a far greater calling. I feel that when I shall have attained a sufficient degree of efficiency in my music, I will want to go out among those who long for music as I longed for it, and share with them that which has so wholeheartedly been given to me. In this way, I hope to follow the footsteps of my beloved teacher.

Music can elevate me above the petty cares of existence, music can soothe my storm-tossed spirit and bring it back to a port of safety, music can down the turbulent spirit of unrest and calm the riotous spirit of too great gladness. "Music to me is Sight."

Elinor Whittemore Has a Busy Time

Elinor Whittemore, violinist, has now completed a very busy season. On January 18 she played at the Masonic Club, Jersey City, with John Tasker Howard. The next evening she was on the air from WOR with Dr. Sigmund Spaeth and on the twenty-first played at the Reinhardt Galleries on the occasion of the reception given for the celebrated Spanish painter, Ignacio Zuloaga, and Mme. Marguerite D'Alvarez. After the reception the Spanish painter presented Miss Whittemore with a photograph of himself inscribed: "To a friend and a great artist."

On January 23 she was soloist at a dinner tendered Commissioner Enright on the seventh anniversary of his

appointment, at which the other artists were Beniamino Gigli, Suzanne Keener and Anna Fittiu. On January 29 she was soloist for the Ridgewood, N. J., Elks and on January 30 joint soloist with Maria Mueller of the Metropolitan Opera on the occasion of the Guggenheim wedding breakfast at the Hotel Plaza, New York. The evening of the same day she played at the Iphatonga Club, Brooklyn. On February 3 there was a joint recital with George Morgan at Mrs. Terhune's and on February 5 at Paterson, N. J., with Edward McNamara, the policeman tenor discovered by Mme. Schumann-Heink, and Jeannette Vreeland. February 9 she played at Lancaster, Pa. There were also dates at Buffalo, March 25; West End Collegiate Church April 12; Waterbury, Conn., April 14, and a number in May.

Activities of Maud La Charme

Maud La Charme is enjoying the month of June in Ocean City, N. J., where she has a bungalow. July 8 she sails for France, to be away for five weeks, three of which will be spent in Vichy and the remainder of the time in Paris and Bruxelles. While abroad Mlle. La Charme will give several song recitals. In Paris she is under the management of the Montpellier Musical Bureau, and in America she is under Culbertson management.

The Japanese Consul was guest of honor at a tea tendered by the Women's International League for Peace and Freedom at the residence of Mr. and Mrs. Charles Chandler of Philadelphia. Mlle. La Charme, who is president of the French group in Philadelphia, received with Mrs. Chandler.

A burglar recently entered Mlle. La Charme's Philadelphia home and stole jewelry amounting to about \$2,250.

Gabrilowitsch in New Role

There is a story afloat about Ossip Gabrilowitsch which will be of interest to MUSICAL COURIER readers. It appears that Mrs. John Newberry gave a party recently in Detroit, and among the guests was Ossip Gabrilowitsch. During the course of the evening Mrs. Newberry both surprised and



OSSIP GABRILOWITSCH.

delighted her guests by stating that Mr. Gabrilowitsch would make an exception to his rule of never playing at private parties and would render a selection. However, the eminent conductor-pianist made the stipulation that the guests must not crowd him around the piano but remove themselves to the opposite side of the room. They readily complied with this, and then began the opening measures of the famous Rachmaninoff prelude in C sharp minor. The attentive listeners were enthralled, but about half way through the piece they were somewhat shocked to see Gabrilowitsch stop playing and light a cigarette—but the music continued without interruption. It immediately dawned upon the guests why Gabrilowitsch was so very particular about not being crowded, for he was "thrilling" them with a player piano roll!

Perfield Summer School Opens July 1

On Wednesday, July 1, at ten o'clock in the morning, the Effa Ellis Perfield Summer School will open, the first session being open to visitors. The summer school will be held at the New York Perfield studios.

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SEASON NOW BOOKING

Cleveland Has New String Quartet

CLEVELAND, OHIO.—The Ribaupierre Quartet will take its place next season with the leading ensemble groups of the city. In reality the quartet is not new—only its name is new. It is the Institute Quartet founded three years ago by Andre de Ribaupierre, head of the violin department.

The name was changed recently as a tribute to the founder, who has done so much for both Cleveland and the Institute in the cause of that most intimate music, chamber music. One of the most notable achievements of the Ribaupierre Quartet has been the performance of the entire cycle of Beethoven quartets, sixteen in all, which have never before been given in their entirety in this country. The Cleveland



THE RIBAUPIERRE QUARTET.

Museum of Art decided to present this cycle to Cleveland and asked the co-operation of the faculty quartet of the Institute of Music. Many shook their heads and said it could not be done, but Mr. de Ribaupierre thought differently and he consented to give these masterpieces of the Bonn composer. It has taken two years, and after the last two quartets were given at the Museum recently it was announced that the Ribaupierre Quartet will take its place in the Cleveland musical world.

What Andre de Ribaupierre has done for Cleveland is but trifling compared to what he has done for the Institute. His faculty quartet—composed of himself, first violin; Charlotte Demuth Williams, second violin; William Quincy Porter, viola, and Rebecca Haight, cello—has been the inspiration for several similar quartets among the students. At present there are two girls' quartets and three boys' quartets, and in addition several trios.

He has also organized a junior string orchestra made up of all junior students of the string department. A believer in the Old World method of teaching in classes, Mr. de Ribaupierre holds classes for all his violin students periodically, which assume the importance of master classes for his young pupils.

The Ribaupierre Quartet has been engaged for three consecutive seasons by the Cleveland Chamber Music Society, which brings to Cleveland such world famous ensemble groups as the London and Fonzaley quartets and New York Trio. Last year they gave the Cleveland premiere of Ernest Bloch's quintet for piano and strings. This work had been played in previous seasons in the East by Harold Bauer and the Lenox Quartet.

At the summer session of the Institute, which opened June 22 for a six weeks' period, Mr. de Ribaupierre is giving ensemble training to all pupils who wish it, in addition to his private teaching and master classes in pedagogy, concert repertory and interpretation.

Roeder Prize Pupils at Town Hall

A pianistic event of importance was that at Town Hall on the evening of June 12, when five piano pupils of Carl M. Roeder appeared in a program of piano works ranging from Bach to Ravel.

Hannah Klein, winner of the 1925 gold medal, highest class, and Irene Peckham, winner of the 1924 gold medal, Music Week Contests throughout Greater New York, were leaders; both girls are in their early teens. Miss Klein played the Hungarian Fantasia (her teacher at a second piano), also pieces by Bach, Chopin, Smetana and Delibes-Dohnanyi, and Miss Peckham works by d'Albert, Liszt, and the Chopin andante and polonaise, opus 22. In poise, perfection of technic, truly musical interpretation and spontaneity, both girls excelled. Therese Obermeier played modernistic music by Ravel, Debussy and Dohnanyi with clean-cut execution and musical taste. Harriet Merber contributed with facile technic and musical impulse pieces by Scarlatti-Tausig, Chopin and Schubert, and Sara E. Levisky was best heard in Schubert's impromptu in E flat.

It has been printed that, "Given piano talent, application, and Carl M. Roeder as teacher, then the combination assures prize-winning," and this evening of piano music went far to show why, for the splendidly developed technical accomplishment, the musical interpretation, and the poise of each young pianist was most remarkable. The girls are from every walk in life, ranging from Little Rock, Ark., to New York City; it is evident that Mr. Roeder develops each stu-

dent by individual treatment, and the results are nothing less than amazing.

Though late in the season, a good-size audience was present, among whom were Isabel Lowden, head of the Music Week Contests, and many judges who have been active during the contests, all of whom showed their interest. An outburst of warm—one might say, affectionate—applause greeted Mr. Roeder, and at the close scores of listeners gathered in the artists' room with felicitations for all concerned.

Gallo Light Opera Venture Prospering

Fortune Gallo's Light Opera Company, which has just closed a successful four weeks' engagement at Memphis, Tenn., has been taken over by the Saenger Amusement Company of New Orleans for a tour of its theaters in the South, and is filling an engagement at the St. Charles Theater, New Orleans. The company, which was organized especially for the Municipal Summer Opera season in Memphis, numbers in its personnel some of the best known light opera people of Broadway. Roy Atwell is the principal comedian; Carmen Dale and Eva Olivotti, prima donnas; Eva Fallon, soubrette; Flava Arcara, contralto; Jerome Daley, basso, and Henry Kelley, baritone. Charles T. H. Jones is the stage director, and Max Fichandler the musical director.

The summer opera season in Memphis was held in the new Million Dollar Municipal Auditorium, which was formally opened last fall by the San Carlo forces. The light opera season just closed was sponsored by the city officials and Auditorium Commission and was designed as an experiment. The success of the four weeks' season of light opera in the southern metropolis will probably lead to an annual season of summer opera. Complete new productions were built by Gallo for each of the four operas given in Memphis, which comprised Chocolate Soldier, Sweethearts, Firefly and The Mikado. In addition to a full cast of principals, there was a chorus of thirty-five and an orchestra of sixteen musicians who were brought to Memphis from Chicago and New York. The company was royally received in Memphis, and highly praised by the press.

Ernest Davis Scores

Following the appearance of Ernest Davis in Martha at the Evanston Festival, Carl D. Kinsley wired to the Daniel Mayer office as follows: "Ernest Davis received great ovation in Martha last Saturday afternoon before festival audience of five thousand. He has remarkable voice and fine personality." Mr. Davis has been engaged to sing the role of Faust in English with the Philadelphia Civic Opera Company on December 3.

118 Contracts for Gray-Lhevinné

Besides a waiting list of return date requests, contracts for 118 recitals have been signed for the coming season for Gray-Lhevinné, violinist. Definite contracts have been

MacDowell Association Endowment Fund

1 East 57th St., New York.

The Endowment Fund Committee of the MacDowell Association wishes to report its progress to the National Committee. June 1 was the date we set for the completion of the Fund. By that time we hoped to have \$300,000 in cash and pledges. We were, of course, too optimistic. We had not allowed enough margin for the time it must take to organize a national work of this kind at a minimum of expense, or for the handicap of serious illness of which the executive committee has had more than its share this winter.

In spite of all this, the work has gone remarkably well. We have \$34,280.74 in cash; pledges of \$20,284.16 more, and at least five more of the units have guaranteed their quota. Other new units will begin work in the fall. Although organization work will be suspended during the summer, and the office secretary will not be in charge regularly, all mail and all donations will receive careful attention. It is planned to continue the campaign informally and to begin again in earnest in the fall.

If you have any suggestions of new workers, new prospects, or new methods which might be of advantage to us, we would be glad indeed to hear from you.

Very truly yours,

ELIZABETH A. ALEXANDER,

Chairman of Endowment Fund Committee.
June 11, 1925.

closed for another series of six programs a Buffalo, N. Y., seven at Rochester, N. Y., five at Cleveland, O., with three others pending, and a series at Pittsburgh and Philadelphia, Pa., all these cities having had Gray-Lhevinné concerts this spring; she will also be a feature of the Binghamton, N. Y., artist series, and at Utica, N. Y., and will give recitals at the vast Iron Temple at Wilkes-Barre, Pa.

Gray-Lhevinné's recital in Poli's Theater, Wilkes-Barre, drew a larger audience than the seating capacity would accommodate and she is being brought back to the larger hall (Irem Temple). In Pittsburgh, Gray-Lhevinné, who has usually given her recitals in Carnegie Hall, will appear in the Sailors' and Soldiers' Memorial Hall next November.

Gray-Lhevinné has been engaged for 1925-26 by many of the universities and normal schools of Ohio, New Jersey, New York, West Virginia, Virginia, Maryland, Pennsylvania, Canada and the West.

With 118 contracts closed for next season the Gray-Lhevinné record goes on. "She draws full houses and sends folks home with full hearts," the London Times said recently.

Maddalena Erbland's Appearances

On June 28, Maddalena Erbland will sing over the radio for the Couriere, the Italian newspaper of New York. On June 8 she was the soloist at the reception and ball of the Federation of Women's Clubs at the Hotel Astor before an audience of over 2,000 people, where she was enthusiastically received.

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CHICAGO

(Continued from page 5)

of the theatre, he has learned the trick of writing always interestingly. His music seldom bores, as there is always life in it, even in the recitatives, many built on lines similar to those followed by Massenet in his *Manon* and *Thomas* in his *Mignon*. Though a very young man and an excellent musician, Van Grove is not afraid to write tunes and very melodious ones at that. His own exuberant enthusiasm is reflected in his music which sparkles with joy and animation. His jazz accompaniments are unique and his music has the distinction of being truly American. Van Grove has discovered the key-note for writing the awaited American opera, as he has found it easier to write an opera comique in the same vein as the master around whom revolves the plot of his opera.

The Music Robber relates the closing events of the life of Mozart and the theft of his Requiem by Count Johann von Walsegg. When the Music Robber will have been completed the entire synopsis will be given the readers of this paper. For the present, it must be said that Richard Stokes, music critic of the St. Louis Democrat, has written a story that proves his ability as a first class librettist.

In *The Music Robber*, too, the cast is imposing, twenty-nine personages appearing in the first act, but only four having leading roles—Mozart, which was entrusted to Robert Malone; Sussmayer, his pupil, which was created by Irving Gielow; Count Von Walsegg, which was given to Howard Preston and Nancy, an opera singer, which was entrusted to Mabel Sherwood (Mrs. Isaac Van Grove). First place must be given in this review to Howard Preston, who revealed himself a singer of first rank and an actor who can stand his ground with the very best. Managers who travel to Europe to gather new material do not need the lantern of Diogenes to recruit a new basso in the land of the sunshine or in that of the Steppes, as we have here Mr. Preston, an American, who by his admirable delineation of the role of the Count proved that he deserves to be engaged by one of our most important opera companies. He is a star and the impression he made on the audience was nothing short of electrifying. Next deserving praise was Mabel Sherwood, who also knows the stage and who has also appeared very successfully several times with the Chicago Civic Opera. She sang well and acted with conviction and understanding. Irving Gielow, who was discovered at the Evanston festival, deepened the splendid impression made at that time by singing with fine effect the role of Sussmayer. Myra Platt Peach, in the small role of Constanze, wife of Mozart, disclosed marked ability as a singer and actress. The balance of the cast was more

than adequate and every participant did his or her bit in a manner entirely to their credit, that of the composer and of Lester Luther, an excellent stage manager and a producer such as Chicago is proud to call its own.

At the conclusion of the opera the audience was most enthusiastic in its applause and Mr. Van Grove was compelled to make a speech, which was much to the point and in which he thanked the audience for its wonderful reception of his work, its interpreters and Mr. Luther for their able assistance. It was a big day for American composers and a happy beginning for the American Theater for Musical Productions.

MUELMANN SCHOOL OF OPERA

The performance of *The Magic Flute* in English by the Muhlmann School of Opera brought a capacity audience to the Studebaker Theater. Mr. Muhlmann, who sang often in *The Magic Flute* in his long connection at the Metropolitan as one of the leading singers during the regime of Maurice Grau and later of Conried, knows the Mozart score well and he directed the orchestra in a manner entirely to his credit. His efficiency with the baton was one of the potent factors in making the performance meritorious, as at all times he had his forces well in hand and his orchestra gave fine support to the young singers. The cast was a long one, eighteen singers being listed, all singing and acting with marked ability. If only four are singled out, the reason is that they had the principal roles. Ruth Olt Wack, who was the Queen of the Night, is one of the most talented young ladies that has been heard in Chicago in many a day. Her technique leaves nothing to be desired and her voice, which is of large dimension and beautiful quality, reaches high altitudes with great ease. She encompassed the highest range as though her voice had no limitation and she exhibited the full gamut of her art in the two difficult arias written by Mozart for the Queen of Night. Mrs. Wack cannot be judged as a student, but as a full-fledged professional and as such she deserves consideration from both the press and the public. She is not a comer, she has already arrived. Leon Brande, tenor was the Tamino and he did his best. Helen Ginsberg was more than satisfactory as Pamina. Fritz Metzger was a funny Monostatos and as already stated, the balance of the cast was homogeneously good and great credit is due Mr. Muhlmann for a very interesting performance. The work was performed in English and this did not make the libretto of the *Magic Flute* less ludicrous as when the opera is sung in a foreign language. On the contrary, many were sorry that they could understand the words and not the plot.

THREE JEANNETTE DURNO PUPILS HEARD

Three very talented and well trained pianists were presented in recital on Sunday afternoon, June 14, at the Cordon, by their teacher, Jeannette Durno. Wilda Zook, Dorothy Wright and Olga Sandor furnished the well arranged program and played in such manner as to reflect creditably upon their well known instructor. Wilda Zook, a very young girl who recently gave an entire program, strengthened the good impression then made, setting forth fine renditions of the first movement of the Beethoven Sonata No. 3, Grieg's *Danse Caprice* and Wollenhaupt's *Etude*. In Dorothy Wright the MacDowell sonata *Tragica* (first movement) had a splendid interpreter. Miss Wright draws from her instrument a full round tone and she plays with understanding and musically correct. Carpenter's *Little Indian* and Dohnanyi's *F minor Capriccio* were very well played by this talented young lady who should go far in the pianistic world. Olga Sandor, who has won high honors in contests here, was heard to excellent advantage in the Liszt *Gondoliera* and *Tarantelle*, in which her fleet fingers, clean-cut technique and musical insight were salient points. With Miss Durno at the second piano, Miss Sandor gave the *D minor MacDowell* concerto a fine reading and well deserved the hearty plaudits of those who heard her. She, too, should do things in the professional field. A second program will be given on Sunday afternoon, June 28, at the Cordon.

KAUN'S MOTHER EARTH

The Auditorium was packed on Sunday evening, June 14, when Chicago heard for the first time Hugo Kaun's *Mutter Erde* (*Mother Earth*), a work of great importance among

oratorios of the day. At its initial performance here Kaun's work impressed most favorably. This was due not only to the music itself, but to the manner it was presented by the chorus of some five hundred voices, made up of the Chicago Singverein, the Milwaukee A Capella Chorus and the Milwaukee Mannerchor and such soloists as Clementine Malek, soprano; Elsa Bloedel, contralto; Arthur Kraft, tenor, and Arthur Van Eweyk, bass, and the Chicago Symphony Orchestra, under the direction of William Boeppler. Having now heard Hugo Kaun's *Mother Earth*, this music reporter advises directors of the choral societies in this country to list that superb work in their repertory. It has been many years since a work of such standard among oratorios has been presented. Well orchestrated, the new oratorio has every earmark of a classic.

Enthusiasm was rampant throughout its performance at the Auditorium and superlative upon superlative could be written to sing the praise of the composer and all the interpreters. Herman Devries stated in the Chicago Evening American that the work is "lofty, grandiose, superb, noble, imposing" and though Mr. Devries Sr.'s fame will not be increased by our endorsing his verdict, we do so nevertheless, as he expressed exactly our opinion.

William Boeppler directed the performance with his customary musical intelligence. Here is a conductor who knows the voice and who makes his choristers sing. He was a pillar of strength in the presentation of *Mother Earth*. Each soloist did his or her share in bringing out the beauties contained in the oratorio and if they are congratulated collectively instead of individually, lack of space is the only reason for so doing.

MRS. HERMAN DEVRIES PUPIL IN SUCCESSFUL RECITAL

Ella Ziff closed the recital season with a most successful entertainment at Kimball Hall, on June 12. Miss Ziff, who is one of the younger pupils of Mrs. Herman Devries' contingent, had the double advantage of a very skillfully arranged and beautifully interpreted program, and the valuable assistance of Isaac Van Grove at the piano. Besides her distinct gift for the projection of the poetic and musical mood of what she sings, Miss Ziff has a most charming stage presence, youth and grace, and a voice which, while not large and as yet immature, has pleasant, sympathetic, refined timbre; in short, the quality of its defect—youthfulness. Her coloratura in the *Bemberg Fee aux Chausons* was fluent and clear. One of her encores was the *Chopin-Viardot Were I Birdling*, which Miss Ziff accompanied upon the piano, for the recitalist is a gifted pianist as well as a singer. Eleanor Kaplan, violinist, pupil of Alexander Zukowsky, played Rimsky-Korsakoff's *Fantasia de concert* with correction of technique and excellent tone.

FREDERICK WESSELS ABROAD.

Frederick J. Wessels, the energetic business manager of the Chicago Symphony Orchestra, sends greetings from Italy, where he and Mrs. Wessels are enjoying a vacation. He writes: "We were four days in and about Naples, visiting Capri, Sorrento, Amalfi, Ravello, Pompeii and Vesuvius. Have been in Rome six days, marveling at the wonderful things in the Eternal City."

HOWARD WELLS WILL SAIL JULY 11.

Howard Wells, prominent piano teacher of Chicago, will spend the summer abroad, sailing on the S. S. Rotterdam on July 11 and visiting Switzerland and the Italian Lakes. Mr.

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Wells will return the first week in September to resume his teaching of a very large class.

MARK WESSEL CLOSES BUSY SEASON.

Mark Wessel, pianist-composer, has just finished a busy season of composing, playing and teaching at Northwestern University. The Little Symphony of Chicago played two of his orchestral pieces—Promenade of Respectable People and Feminine Conversation—this season with marked success. Two of his compositions—Isle of Death and Green River—will be published by Schirmer next fall. The latter is unique in that the left hand "mirrors" the right throughout, using the novel trick of symmetrical inversion.

FRANCE GOLDWATER A VISITOR.

France Goldwater, the well known manager of Los Angeles (Calif.), was a visitor at this office this week, which she spent in Chicago on business and pleasure.

STRASSBERGER CONSERVATORIES COMMENCEMENT.

We received an invitation to attend the graduating exercises of the Strassberger Conservatories of St. Louis (Mo.), held Thursday evening, June 18.

WILLIAM BECK IN VIENNA.

William Beck, basso of the Chicago Civic Opera Company, sends greetings from Vienna to this office.

KNUPFER STUDIOS.

The Knupfer Studios, School of Music and Dramatic Art, closed the season with a recital given by piano students of Anita Alvarez-Knupfer, Dorothy Eichenlaub, Cara Dana and Sarah Goldstein, on Sunday afternoon, June 21.

The regular summer session, under the direction of Anita Alvarez-Knupfer, with practically all the teachers of the different departments in attendance will be held from June 22 to July 31.

Mr. Knupfer will spend his summer vacation in Europe as usual. He sailed on June 18 for Hamburg to be gone until September 14, when the school's ninth season opens.

COMMENCEMENT WEEK AT THE GUNN SCHOOL.

Commencement week at the Gunn School began Sunday June 14, when the graduates of the dramatic department presented three one-act and one three-act plays in the Playhouse. It culminated Sunday afternoon and evening, June 21, when the graduates of the music departments gave the annual commencement concert in the Studebaker. This program will be reviewed in the next issue of this paper.

A series of recitals by graduates of the piano department began June 2 with the remarkable performance of Marie Kettering, artist-pupil of Glenn Dillard Gunn, and post graduate of the school, in the School Auditorium. One calls attention to this event because it set the standard for the class, a standard that has been maintained by the succeeding recitals.

On Monday evening, June 15, Rebecca Agulnick, of the post graduate class, an artist-pupil of Glenn Dillard Gunn, gave a program that extended from Bach to Debussy, embracing such unusual examples as the Beethoven F sharp major sonata, the entire Suite pour le piano, of which usually only the prelude is played. Miss Agulnick made particularly scholarly and brilliant display in Bach and Debussy. Her Beethoven was charmingly feminine, but thoroughly logical for all that and technically dependable. Her Chopin was notable for its facility and charm. Miss Agulnick has an ample and unusually resourceful technic, delightful tone and a gift of public playing.

Equally attractive and quite different was the performance of Mary Van Auker, artist-pupil of Glenn Dillard Gunn, Thursday evening. Miss Van Auker played the Beethoven Op. 27, No. 1, ten of the twenty-four Chopin preludes, unusual examples of MacDowell and the Liszt Eclogue and D flat concert Etude. Her Beethoven was traditional even to the difficult and rarely executed sforzando piano touch in the quaint and contradictory climaxes of the adagio. Her Chopin was a lovely sequence of moods varied but mostly subdued. Splendid understanding of modern pedalings, including some revolutionary but successful uses of the sostenuto pedal marked the MacDowell and the Liszt numbers. Miss McLaughlin of the dramatic department assisted Miss Van Auker providing three delightful readings.

The series ended Friday evening with a recital by Laura Gough of Mr. Gunn's class, assisted by Marguerite Wells, dramatic soprano, from the large class of Albert Borroff of the faculty. Miss Wells has voice, style, that finished diction and enunciation which are the invariable product of her master's teaching. She sang an aria from Cavalleria and a group of songs by Strickland, Barnett and Molloy. Miss Gough played the rarely heard E flat minor prelude and fugue from the first volume of the Well Tempered Clavichord, the Beethoven D minor sonata op. 31, a Chopin group and Liszt and Debussy numbers. A fine expressive tone, beautiful definition of the rarely poetic polyphony of the Bach, good Beethoven tradition, fine technical attainments in Chopin and Liszt and plenty of poetry in both as well as in the Debussy made Miss Gough's share of the program attractive.

GUILD OF ORGANISTS' CONVENTION

There was held in Chicago recently the fourth general convention of the American Guild of Organists, which began with a program at Kimball Hall, Tuesday, June 16. During the session there were recitals at Kimball Hall by John Knowles Weaver, dean of the Eastern Oklahoma chapter, and John Hermann Loud, dean of the New England chapter; one at Grace Church in Oak Park by Charlotte Klein, secretary of the District of Columbia chapter; at St. Luke's Church, Evanston, by John Cushing of New York and a service there by Herbert Hyde and Stanley Martin. Papers and discussions were also entered into and made the convention doubly interesting.

BUSH CONSERVATORY SUMMER SCHOOL OPENS JUNE 29

The twenty-third annual summer session of Bush conservatory opens June 29 with a banner enrollment at the progressive Chicago music school. In all departments and with all the teachers of the faculty, early application for time shows very large classes for the five and six weeks' term. The regular normal courses which cover the five

week period have interested teachers from all parts of the country, who, during the season are busy with their own classes and who during the summer months take advantage of the opportunity to get new ideas for their winter's work.

Students of school music and class instrumental instruction will have a six week course ending, August 7, in which many directors and supervisors are enrolled for credit toward diplomas and degrees. Many attractive features have been planned for the Bush Conservatory summer students, among them an important series of recitals by artists of the faculty, the Lamond Master repertory classes, demonstration classes of the class piano course, etc., while numerous pleasant excursions and other diversions will provide entertainment for the visiting students. The dormitories as usual are popular for the summer term and are full.

ANASTASHA RABINOFF TO NEW YORK

After filling most successful recital engagements at Virginia and Hibbing (Minn.), Anastasha Rabinoff, the gifted young soprano, left last week for New York City. Miss Rabinoff's trip East will combine business and pleasure.

AMERICAN CONSERVATORY TO PRESENT HANS LEVY

The American Conservatory will present Hans Levy, an accomplished young pianist, in recital, Wednesday afternoon, July 1, at Kimball Hall. Mr. Levy's program will include some important numbers.

VAN EWYK TO CHANGE HEADQUARTERS

Arthur Van Ewyk, bass-baritone and voice teacher, has severed his connection with the Sherwood Music School and in the near future will be identified with another important Chicago school of music.

BUSH CONSERVATORY NEWS ITEMS

The Bush Conservatory junior contests for the award of gold and silver medals in the piano and violin departments culminated Friday night in the final contests which were held in the Conservatory Recital Hall. Those participating were, for gold medal (piano) Alice Perelgut, Sophie Fisher and Ida Gontovik. (violin) Pauline Boyd, Charles Elliott and Joseph Michalek.

Those who won the right to contest for the silver medal were (piano) Sophie Feldman, Irene Haresman and Dorothy Schachner. (Violin) Irving Mover, Ebert Larsen and Sam Tarnoff.

Frederic Lamond, distinguished pianist who is the guest-artist of the Bush Conservatory Summer session, will arrive from Europe, today, June 25, to begin his classes, on June 29. He will give the first of his Master Repertory Classes, Wednesday afternoon, July 1, at 3.30 p. m., and will appear in a recital at Kimball Hall on Thursday evening, July 2.

One of the big features of the Bush Conservatory summer session is a concert by the Swedish Choral Club at the Conservatory Recital Hall. Another unique event planned for the summer students is a visit to the beautiful Quigley Memorial Chapel, where an organ recital will be given by Edgar Nelson, assisted by Mae Graves Atkins. Dates for these concerts will be announced later.

Adolph Ruzicka, artist-pupil of Jan Chiapusso of Bush Conservatory, has been appointed head of the piano department of the music school of the University of Texas at Austin. Mr. Ruzicka recently attained distinction by winning the grand piano presented by the Moist Piano Co., at the public contest of the Conservatory in Orchestra Hall. He will take up his new duties in September.

HERE FOR ORGANISTS' CONVENTION

Henry Ward Pearson, dean of the College of Music of the Illinois Woman's College at Jacksonville, (Fla.), was in Chicago the week of June 22 for the organists' convention. During their stay here Mr. Pearson and his daughter were guests at the home of Harry Culbertson.

HENIOT LEVY PRESENTS PUPILS

Heniot Levy, one of Chicago's most successful piano teachers, presented several of his most accomplished artist-

students in recital at Kimball Hall, Saturday afternoon, June 13. Each pianist showed the splendid training received under the guidance of this efficient teacher in a well arranged program. It was the annual class concert given by Mr. Levy's pupils. Berenice McChesney, a very gifted pianist, showed that she is out of the student class by her remarkable rendition of the Rachmaninoff concerto No. 3 with Mr. Levy at the second piano. The number had an excellent interpreter in Mrs. McChesney, who won well deserved success at its conclusion. The Liszt-Busoni rhapsodie Espagnole had a spirited performance in the hands of Harold Reeve. Gloria Burch gave a good account of herself in the Liszt Mephisto Waltz and Hazel Johnson disclosed fine talent in the same composer's Harmonies du Soir. Edith Mazur revealed excellent technic in Liszt's Twelfth Rhapsodie; Lois Gornall's rendition of the Chopin Andante Spianato and Polonaise sparked with animation; the young and gifted Jeannette Epstein delivered an effective interpretation of the Schumann Fassingschwank and Bessie Nathan, Elaine Burgess and Fern Weaver were likewise effective in Moszkowski and Chopin selections. The entire program was a credit to Mr. Levy and his pupils, many of whom should make names for themselves ere long in the professional field.

JEANNETTE DURNO TO CANADIAN NORTHWEST

Jeannette Durno will go to the Canadian northwest early in July, where she is to conduct a master class for advanced pianists and teachers in Saskatoon, from July 11 to August 8. After a sojourn in the Canadian Rockies at Jasper Park, Miss Durno will return to Chicago about the beginning of September.

AMERICAN CONSERVATORY NOTES

Delia Valeri began her five weeks' master class Monday, June 15. After the expiration of the summer term she will immediately sail for Italy to take charge of the vocal classes at the Summer Master School organized under the auspices of the Italian government to be held at the Villa D'Esta, Rome, Italy.

A number of Mme. Valeri's artist-pupils, members of the American Conservatory master class, will appear at the regular summer recitals to be held at Kimball Hall.

Josef Lhevinne began his master class Thursday, June 25. The registration exceeds that of any previous season, students coming from all parts of the United States, including the Pacific Coast. A feature of the session will be the unusual number of highly accomplished young pianists who will join the Repertory Class.

MUSICAL NEWS ITEMS

The diamond medal awarded in the violin department of the Chicago Musical College was won by Ingram Cleveland, a pupil of Maurice Goldblatt.

The Metropolitan Conservatory, Harry Diamond, President, will give its annual concert and commencement exercises at Kimball Hall, Sunday afternoon, June 28. The artist pupils will give the program assisted by the Conservatory Orchestra.

On a recent Sunday evening, two pupils of Nora Loraine Olin sang in a program of sacred music at the First Swedish Baptist Church. Louise Holstedt delivered the solo and obligato in Gounod's Gallia and Alida Lovene rendered Come Ye Blessed by Scott; together they sang I Will Magnify Thee by Rosenthal. On June 19 Hazel Meisterling, gave a program at Itasca, Ill.

During his summer term, beginning June 22 D. A. Clipping is giving a course of ten lectures on the voice and voice teaching.

JEANNETTE COX.

Cooke-Southworth

Maude Estelle Southworth, for several years a member of the MUSICAL COURIER staff, of late years engaged in educational work in Peekskill, N. Y., was married in New York City on May 2 to Howard E. T. Cooke.



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The proper study of man is the kind of music which he fears and the kind he adores.

That new racing yacht called "Obligato" ought to take the air well.

Paris seems to have decided that American opera companies are all right—for America.

New York State now has a law to prevent the sale of fake stocks. But it has no law to prevent the sale of fake music lessons.

On another page of this issue there appears the announcement of the annual \$1,000 orchestral prize offered by the Chicago North Shore Festival Association, with the conditions of the competition.

George Eliot said: "Nothing is so good as it seems beforehand." It is evident that she never attended the recitals of Heifetz, Elena Gerhardt, Rosenthal, Felix Salmond, Harold Bauer, Frieda Hempel, Godowsky, Werrenrath—and it is not necessary to mention all the other good ones to prove the point.

Ernst von Dohnanyi, to open his conductorial career here next fall, has selected for his feature number the first Brahms symphony! If any work has been played to death here recently it is this. The conductors' union should get together and vote it a two year vacation.

If lions and tigers could think, what would be their reflections at the Cincinnati Zoo when the symphony concerts there offer modernistic music? Probably Leo Africanus would say to Mrs. L.: "And when we make noises like that all the people run out of the building."

Items from Los Angeles: "The master teachers of Los Angeles have organized to bring before the public just what a master teacher is, and that Los Angeles has many whose claim to the name of 'Maestro' is internationally recognized." When this delicate question is settled we shall be obliged if the "master teachers of Los Angeles" will write and let us know.

Here are plain and true words from John Philip Sousa, writing in the July number of the Woman's Home Companion: "Music in itself is never immoral. It can be made immoral only by the association of improper words with it. The so-called 'jungle rhythms' of jazz are simply the natural walking step of a

human being, sometimes hurried. What is wrong with many of the popular jazz selections is not that they are ethically bad but that they are musically bad. They are stupid, dull. Even the young men think of them as something to dance by—not something to remember as music."

If the proposed Pinafore performances at the baseball grounds prove to be successful, the promoters could take as their advertising slogan the famous Shakespearian line from Hamlet: "A hit, a palpable hit."

A musician who was asked whether he had read President Coolidge's recent speech in the Northwest replied: "No, I did not, for I knew it contained nothing about building a national conservatory of music, founding a national opera house or subventioning a Government orchestra." Thus does every one view a Presidential speech from his own individual angle.

What price American slang in London? In the columns of the ultra conservative Daily Telegraph, Robin Legge, dean of the critical fraternity in London, reviewing the first of two concerts given by John McCormack in London recently, wrote: "The Goods! Consequently many thousands of people. This means that John McCormack gave the first of two recitals in the Albert Hall yesterday. Sang as very few other tenors can sing in these degenerate days, and so there gathered to hear him a vast multitude. 'The Goods' were delivered and the market was there."

The recent death of Jean De Reszke recalls to mind an incident which happened in Paris in the spring of 1914, when Henry Russell's company was giving opera at the Theatre des Champs-Elysees. The late Arthur Nikisch was conducting a Tristan performance. He took the prelude at an astonishingly quick pace throughout. After the first act, we strolled across to where de Reszke was sitting to chat with him for a few minutes and incidentally asked him: "Did you ever in your life hear the Vorspiel played at such a tempo?" The famous master looked up and smiled. "No," said he, "I never did. Arthur must be afraid people will think he is growing old."

A REAL TRIBUTE

A handsome sixty page booklet comes to the MUSICAL COURIER, whose title is The Fannie Bloomfield Zeisler Golden Jubilee Celebration. The little volume, compiled by Paul Allais, has a frontispiece photograph of the celebrated American pianist, and for the rest is filled with tributes commemorating the recent event in Chicago. Messrs. Moore, Gunn, Hackett and Devries are represented by glowing critical articles. There are the warm speeches of admiration made at the testimonial dinner by Frederick Stock, Horace S. Oakley, Donald Robertson, Ernest Urchs, Arne Oldberg, and the heartfelt reply of the celebrant herself. Claire Dux sang at the dinner, Jacques Gordon played, and a Lorado Taft bust of Mme. Zeisler was unveiled on the same occasion. One reads, too, of Jubilee Concert, at which the artist played Beethoven's F major andante, and concertos by Schumann and Chopin (F minor). The Zeisler Club presented her with a jade box containing \$160, as a contribution for the Fannie Blomfield Zeisler Musicians' Relief Fund. The proceeds of her concert, augmented by contributions from a considerable number of friends and admirers of Mrs. Zeisler, in all about \$6,500, also were turned over to the same fund. The booklet winds up with quotations from the congratulatory telegrams sent, among others, by Zangwill, Rachmaninoff, Mengelberg, Levitzki, Samaro, Heifetz, Bruno Walter, Rubin Goldmark, Cortot, Frank and Walter Damrosch, Gabilowitsch, Spalding, Paderewski, Stojowski, Lamond, Cottlow, Schelling, Lhevinne, Siloti, Lambert, Jonas, Landowska, Grainger, Mitja, Nikisch, Schnitzer, Friedberg, Aus der Ohe, Consolo, Ganz, Maier and Pattison, Hutcheson, Hageman, Shattuck, Bauer, Dr. Noble, Brockway, Randolph, Wittgenstein, Myra Hess, Dohnanyi, Adler, Mero, Gradova, Von Doenhoff, Huss, Carl, Hughes, New, Van Hoogstraten, Bodanzky, Reimer, Rothwell, Hertz, Stokowski, Nahan Franko, Verbruggen, Sembrich, Alda, Witherspoon, Gogorza, Saenger, Josef Schwartz, Giannini, Hempel, Auer, Enesco, Elman, Hartmann, Spiering, Lenox Quartet, Kneisel, Leonard Lieblich, Halpern, Neuer, Pelletier, Edna Ferber, and dozens from managers, critics, orchestras, music clubs, publishers and piano houses. Probably never before has such a spontaneous and widespread demonstration been accorded by musicians to one of their most distinguished colleagues. Fannie Bloomfield Zeisler, in the evening of her life, will be able to feel that her career has been one not only of fame

WASHINGTON HEIGHTS MUSICAL CLUB

It seems like a very brief span of time—it is actually only three or four years—since Miss J. R. Cathcart conceived the plan of gathering together in her rooms a few musicians for the purpose of making music. Miss Cathcart herself was not a professional, but she attracted to her both professionals and amateurs. Associated with her was Ethel Grow, the well known contralto, and the residence at which the musical meetings were held, at that time in the section of New York known as Washington Heights, became the rendezvous of musicians of all sorts, performers, teachers, young people and music lovers.

Out of this beginning the Washington Heights Musical Club was formed with Miss Cathcart as founder, president and financial backer. Miss Cathcart, gentle and kindly autocrat that she is, made a rule that has been strictly adhered to at all times, that no one can attain membership to the club without taking part in the club programs.

It is this wise rule that sets the Washington Heights Musical Club apart from other musical clubs and places it in a class by itself. It is a club of music makers. Everyone plays or sings or composes. The performers are also the listeners, and though at times there are also invited guests, the entertainments still remain in the nature of strictly club affairs, conducted by the members, supported by the members aided by Miss Cathcart, and depending for the musical program upon the talent of the members with an occasional guest artist or accompanist whose status is thus indicated on the printed programs.

It is a well known fact that the majority of musical clubs in America consist of a large number of members who are passive, not active, musicians, and whose membership consists of paying dues and attending concerts. They are fine and ready listeners, and they no doubt lend valuable support to music by their generous patronage. But they do not make music. They do nothing towards an approach to the good old days when music was a social affair and when groups of people habitually got together to play or sing, chamber music, madrigals or glees. The music of our clubs is made mostly by a few professional members or by paid performers.

The Washington Heights Musical Club planned exactly the opposite procedure in that all members must be performers. The idea was a good one, and it has worked out into a curious and highly useful development. At first there were only "closed" and "open" meetings, the distinction being that the "closed meeting was for members only with member audience while to the "open" meetings guests might be invited as auditors.

Gradually the number of professional members increased and they created the natural demand for a wider hearing than was possible in a small up-town apartment. Miss Cathcart moved to a spacious duplex in Fifty-seventh street just across from Carnegie Hall, but even this was not large enough for the demands of the growing club, and a number of recitals were given at Aeolian and Town Hall. These recitals were by professional members of the club, who, instead of renting a hall and performing for a handful of people, got the use of the hall as one of the privileges of club membership, and had an audience which filled every inch of available space in the house.

There has also developed a club chorus, dramatic recitals, whole series of student recitals by pupils of teacher-members of the club, and a very active Junior Branch. And, it may be added, a club which gets the services of such a man as William Bachaus as guest-artist at one of the concerts has already attained an eminence which entitles it to special distinction and consideration.

The club is exceedingly active. There is not a week during the winter season when some event is not scheduled either at one of the public halls or at the club rooms. The idea upon which the club is founded is so good and so sound that its continued growth and increasing success is assured.

and financial success, but also has been rewarded with an overflowing measure of personal esteem and affection from the finest of her fellow laborers in the vineyards of art.

VARIATIONS

By the Editor-in-Chief

Gauthier's dislike of music was summed up in the phrase that it is "the most expensive noise in the world." Charles Lamb's aversion to the tonal art is as well known as Gauthier's, but the voluble Elia expressed himself at greater length concerning his imperviousness to the concord of sweet sounds. Details of Lamb's antipathy to music are given in his not altogether familiar essay, "A Chapter on Ears." Some interesting excerpts are as follows:

"I have no ear. . . . When therefore I say that I have no ear, you will understand me to mean—for Music. . . . Organically, I am incapable of a tune. I have been practising 'God Save the King' all my life; whistling and humming of it over to myself in solitary corners; and am not yet arrived, they tell me, within many quavers of it. . . . Scientifically, I could never be made to understand (yet have I taken some pains) what a note in music is; or how one note should differ from another. Much less in voices can I distinguish a soprano from a tenor. Only sometimes the thorough bass I contrive to guess at, from its being supereminently harsh and disagreeable. I tremble, however, for my misapplication of the simplest terms of that which I disclaim. While I profess my ignorance, I scarce know what to say I am ignorant of. I hate, perhaps, by misnomers. *Sostenuto* and *adagio* stand in the like relation of obscurity to me; and *Sol*, *Fa*, *Mi*, *Re*, is conjuring as *Baraliopt*. . . . I am constitutionally susceptible of noises. A carpenter's hammer in a warm summer noon, will fret me into more than mid-summer madness. But those unconnected, unset sounds are nothing to the measured malice of music. . . . I have sat through an Italian opera, till, for sheer pain, and inexplicable anguish, I have rushed out into the noisiest places of the crowded streets, to solace myself with sounds which I was not obliged to follow, and get rid of the distracting torment of endless, fruitless, barren attention! I take refuge in the unpretending assemblage of honest common-life sounds; and the purgatory of the enraged musician becomes my paradise. . . . I have sat at an oratorio (that profanation of the purposes of the cheerful playhouse) watching the faces of the auditory in the pit (what a contrast to Hogarth's Laughing Audience!) immovable, or affecting some faint emotion—till (as some have said, that our occupations in the next world will be but a shadow of what delighted us in this) I have imagined myself in some cold theater in Hades, where some of the forms of the earthly one should be kept up, with none of the enjoyment; or like that

Party in a parlor
All silent and all Damned.

"Above all those insufferable concertos, and pieces of music, as they are called, do plague and embitter my apprehension. Words are something; but to be exposed to an endless battery of mere sounds; to be long a-dying; to lie stretched up on a rack of roses to keep up languor by unintermitted effort, to pile honey upon sugar, and sugar upon honey, to an interminable tedious sweetness; to fill up sound with feeling, and strain ideas to keep pace with it; to gaze on empty frames, and be forced to make pictures for yourself; to read a book, all stops, and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mime—these are faint shadows of what I have undergone from a series of the ablest executed pieces of this empty instrumental music.

"Something like this I have experienced at the house of my good Catholic friend Nov—; who, by the aid of a capital organ, himself the most finished of players, converts his drawing room into a chapel, his weekdays into Sundays, and these latter into minor heavens. When my friend commences upon one of those solemn anthems . . . a holy calm pervadeth me. I am for the time

rapt above earth
And possess joys not promised at my birth.

"But when this master of the spell, not content to have laid his soul prostrate, goes on, in his power, to inflict more bliss than lies in her capacity to receive . . . still pouring in for protracted hours, fresh waves and fresh from the sea of sound, or from that inexhausted German ocean, above which, in triumphant progress, dolphin seated, ride those Arions, Haydn and Mozart, with their attendant Tritons, Bach, Beethoven, and a countless tribe, whom to attempt to reckon up would but plunge me again in the deeps—I stagger under the weight of harmony, reeling to and fro at my wits' end; . . . till the coming in of the friendly supper tray dissipates the figment,

and a draught of true Lutheran beer (in which my friend shows himself no bigot) at once reconciles me to the rationalities of a purer faith; and restores me to the genuine unterrifying aspects of my pleasant-countenanced host and hostess."

One almost forgives Lamb's lack of musical understanding, in sheer pleasure at reading his wonderful description of his tone-deafness. For lack of space, not half of the essay is quoted here, the rest being, if anything, more striking than the parts reproduced. Even today there are many persons able to sympathize with Lamb, and agree with him that the best music at a soiree is the "clink-clink" which announces the coming of the plates, and the chromatic gurgle accompanying the pouring of the drinkables.

We love to celebrate the longest day of the year by devoting it to what the operatic conductors call "restudy" of the "Götterdämmerung" score. It is an ideal pastime for hot weather. We never shall cease to marvel at Wagner's most Brobdignagian score, and to love and cherish it. The tremendous conflict between the godlike and human elements and influences in the Nibelungen cycle finds its true climax in *Götterdämmerung*, and the catastrophe, as inevitable as in a Greek epical tragedy, is terrific and cyclopean when it finally eventuates. And the eternal wonder of it all is that Wagner's music moves along on even terms with the huge epos and convinces the listener that it is the only kind of music to be allied with such a Gargantuan project. Richard the First remains the arch necromancer of opera and no doubt the world never will see his like again.

Good words to remember as a general guide are these, by Ernest Newman:

"If a composer like Schönberg tells us that his music is the honest transcript of emotions really felt, who has the right to sneer at it simply because it conveys no emotion at all to the listener? The very fact that the material of musical expression is not eternally fixed, as words and colors are, but always from one generation to another, is enough to make us cautious in our condemnation of any new idiom. May it not be that the new composer sees a logic in certain tonal relations that to the rest of us seem chaos at present, but the coherence of which may be clear enough to us all some day?"

We know a man who says that he stays away from church because of the singing there. "I consider it positively impious," he declares, "when the Lord is praised with faulty breathing, poor diction, and several degrees off the proper key."

Apropos of diction and breathing. The Winfield, Kan., Daily Courier and Free Press wrote not long ago about a vocal recital given by pupils of Prof. Fioramonti:

"There are singers and there are teachers but seldom do you find a singer who can impart to his pupils that something which he possesses and which is so absolutely essential to good singing. That is precisely what Prof. Fioramonti does. Every pupil who sang last evening was decidedly noticeable for flawless diction, acumen of interpretation and easy breathing. Perhaps the latter was outstanding. 'No one grasped for breath.'"

You can becloud the mind by calling some of the stuff modernistic music but you can't fool the ear into believing it pleasing.

Even with music critics, opinion ultimately is determined by the feelings, and not by the intellect.

The Evening Telegram has it: "Bohemia is a place where a platitude is an epigram after the third drink."

Jacques J. Benjamin informs us that in a recent issue of the Law Journal, there appears under the heading "By Mr. Justice Wagner":

"Rienzi vs. Rienzi—Cause marked off. Order signed."

In London the critics do not mince words. Here is Richard Capell, writing in the Daily Mail, about Stravinsky's piano concerto:

It is long since the once brilliant Stravinsky sent us any music we could care for. . . . The new concerto strikes one as a studio joke. As an improvisation at a musical party, it might have passed. It is a caricature of Bach with some Beethoven and a hint of Chopin in the slow movement. I think I detected one or two false relations.

There must be hundreds of clever musicians who could play the clown on these lines. It is not difficult to improvise

contrapuntally if the counterpoint need not fit. If Stravinsky at 40 or so cannot do better than this, we have to deplore the premature end of a great talent.

Being a music teacher is easy. Study music four years, and then study your pupils the rest of your life.

"Did you notice," postcards J. P. F., "that on June 18, at Latonia, Ky., in the second race, Nocturne won and Musician was second? I have heard many a performance where the musician finished first and the nocturne second."

Two other communications to which we gladly give space are these:

Los Angeles, June 9th, 1925.

Dear Variations:—

Exposed at last! . . . Many, many years ago—nearly thirty to be exact, I was trying my skill in orchestrations on innocent small combinations, usually many miles away from where I was, for it was a sort of mail order business.

I was, of course, following the tenets laid down to me by the revered Salomo Jadassohn and others of my teachers, all of whom had never heard some of the strange combinations used in America, even before the days of Jazz. Consequently I missed the bull's eye on occasion.

Once, I did something for some breezy fellows down in Texas, and after they had received and tried out the laboriously arranged setting for five pieces they sent it back with instructions to "give it to some carpenter to patch over, for unfortunately it seems to have been done by a plumber."

Today I get a letter from an Overall and Corduroy Co. asking me to "please advise us by return mail what you think of the overalls and corduroys (pure finish only) which we are sending to you for trial. As a member of the American Federation of Labor in behalf of Union Label products, etc., etc."

I do belong to the Musical Union, quite true. And that is affiliated with the A. F. O. L. But I have never been called upon to wear Overalls or Corduroys while conducting a performance. So I am wondering whether I am listed as Plumber or as Carpenter?

Sincerely,

JOSEPH CARL BREIL.

Yale University
School of Medicine
Department of Surgery.
June 6, 1925.

To Variations:

A few weeks ago I sent you word concerning my change of address to the above, and you substituted "School of Music" for "School of Medicine." I consider this mistake quite natural and wholly excusable, but was much amused to see that you retained in the address "Department of Surgery."

I suppose I should not become facetious but I am an "Old Subscriber" to your excellent publication, and, while this letter is primarily to call your attention to my correct address, I must say, that the idea of a department of Surgery in a Music School would seem to me to be a really excellent innovation! I am quite sure Mr. Liebling will agree with me!

However, the papers have been sent over to me from the Music School, but in order to stop the many criticisms which have resulted therefrom, I would appreciate having the paper come direct to the Medical School.

Most sincerely yours,
(Signed) WINTHROP M. PHELPS, M. D.

And more or less in harmony with the foregoing paragraph, we read that the American Committee of the Hebrew Teachers' College of Jerusalem, gave a testimonial luncheon here recently at the Hotel Astor, to Dr. Yellin. He is not the vocal head of the H. T. C. J., but is its principal, and also occupies the post of Vice Mayor of Jerusalem.

Tofi Trabilsee, the New York vocal teacher, is a Syrian, and in his teaching uses a diaphragm apparatus for developing breath control. Not long ago Mr. Trabilsee received a letter from India, of which the attached is a faithful transcript. Evidently it was written by someone who had seen the MUSICAL COURIER advertisement and description of Mr. Trabilsee's device:

Very Needed
Recommended to
your friend if now.

Kwasu, Nsiah.
House Old Market
Dodowah 25-4-25

Dear Sir,

Your appellation and address have been excessively elevated to my endless wistful. So I beg to apply a copy of your best illustrated catalogue containing mathematic ring for learning in school. Your recommendation gives true assurance of which I hope you cannot fail. Due to this irremissible you to depatch me a sample of your learning ring, and test our market here, or I test see how it will be going on. And show it to my labour, and you will see how they will order things from you. I am trusting you to get it in time including the catalogue and the sample.

Yours Affection.

Name: Apaw Codjoe Francis.

A scientific article in The Sun says that the earth really has six magnetic poles. So far as we personally are able to determine them, they are Paderewski,

Sembrich, Stojowski, Hofmann, Didur and Alexander Lambert.

It is not easy to believe in evolution when you question an opera singer about the symphonic literature.

Perhaps that analyst is right who declares that modernism is in effect an effort to flirt with heresy while clinging to the perquisites of orthodoxy.

W. J. Bryan probably doesn't believe that Haydn was the father of the symphony.

Heifetz, Elman, Godowsky and Levitzki, world's most traveled concert givers, please observe Amundsen's report that there is no land at the North Pole.

What did Shakespeare know of grand opera that he could write: "Two stars keep not their motion in one sphere"?

Our idea of a joke, when we get to Paris, is to ask the hotel telephoniste to call up Pacific 236 and put Mr. Honegger on the line.

Truth is not the only thing that, crushed to earth, will rise again. Look at dead opera characters taking bows after the final curtain.

A correspondent writes: "On the basis of your calculation, it would appear that if one-tenth of one per cent. of the population proper of New York is interested in good music—you surely are in a position to have the correct statistics—then the music criticism in a daily paper having a circulation of 1,000,000 is read by only 1,000 persons. Is that what you meant to imply? If so, the importance of the dailies in matters of music seems to be vastly exaggerated and the influence of the critics is practically nil." That is what we meant to imply. The average reader of a New York daily is to the music columns as the American composer is to the Wall Street page. Watch newspaper readers in the public conveyances and convince yourself.

New York, June 8, 1925.

To Variations:

I have just read in the COURIER, "Mr. John D. Rockefeller does not like the pipes in the organ of his Fifth Avenue Baptist Church, says a daily paper." What d'you mean pipes?

The Fifth Avenue Baptist Church was torn down three years ago and the organ presumably is now elucidating moving pictures somewhere in the back-country. What d'you mean pipes?

The Park Avenue Baptist Church, which is attended by the Rockefellers, Senior and Junior and Juniorer, is one of the architectural gems of the city. The organ-case is an especially beautiful one, and the pipes in it are certainly not an offense to any eye, nor, as they are voiceless, to any ear.

As for the several thousand pipes within the organ, they are exquisitely voiced and most harmoniously blended. The organ is admittedly one of the most beautiful instruments in the city, and the acoustics of the church practically perfect. It seems unjust to Hook & Hastings, who built this masterpiece of the organ-builder's art, to imply that their product is not all that it should be. As the organist of the church, I must admit that Hook & Hastings have made an immeasurable contribution to the music of the church, an opinion in which I am sure Mr. Rockefeller joins. What d'you mean pipes?

Yours truly,

HAROLD VINCENT MILLIGAN.

Our Museum of Natural History is to have 5,000 different kinds of insects. Does that include the specimen which says: "My studio is full of pupils who could sing rings around anyone at the Metropolitan"?

Arias and songs for the Baden Baden opera festival: "Zitti, zitti"; "Piano, piano"; "Batti, batti"; "Leise, leise"; "Eli, Eli." In the casts will be Valli Valli, Tse Tse, Dik Dik, and Berri Berri.

Turkey may have committed many crimes, but at least it never has had a piano factory.

Mizzi—"Will you dedicate your new composition to me?"

Forti—"With pleasure. It is called Intermezzo Grotesque."

Now is the time to get last season's opera gloves cleaned.

TO OPERATIC CONTRALTOS

Cheer up, little contralto,
Don't you cry;
You'll be a soprano,
Bye and bye.

LEONARD LIEBLING.

THE BITER BIT

After years of criticising others, we, in one of our rare public appearances, have been criticised—our voice, at that. The other evening we acted as announcer at WJZ for the broadcasting of a performance of Martha, with Estelle Liebling directing and her artist-pupils and pupils singing the principal roles and forming the chorus. Pioneer, the radio critic of the New York Herald-Tribune, gave the affair quite a lengthy notice. Here is what he said:

"The radio production of Martha, from WJZ, answered two questions that we have had for some months. The first—'Why can't a spoken continuity be woven between the arias and ensembles?' received an unmistakable 'It can' for answer, while the second—'Why isn't radio a good medium for the Opera in English movement?' got 'Because it requires a perfection of diction that is improbable of achievement' for its pains.

"The outstanding feature of Martha last night was its presentation method. The voices were satisfactory throughout, with occasional flashes of operatic quality. They were at a distinct disadvantage in the absence of even a very small orchestra to accompany them, for an orchestra is absolutely essential in a radio operatic production. The spoken continuity, handled by Mr. Osgood, gave an explanation rather than a picture of the plot and action."

We pause merely to remark that it is true that perfection of diction is required but that, in ensemble numbers, all the perfect diction in the world will not enable the listener to make out the words either over the radio or in the opera house itself.

If Pioneer had been content with those two paragraphs all would have been well. Unfortunately, he added another, part of which touched us in a vital spot. Here it is:

"Mr. Osgood has a voice replete with the faults classified by the R. V. T. C., so he unfortunately worked against himself throughout the performance. In spite of all its handicaps Martha was more of a complete and enjoyable production than any preceding radio opera." The last sentence made us very happy, but the first dealt a stunning blow. We are perfectly willing to admit that our voice is not much use for singing, but we have always been rather proud of its mellifluous tones when it came to speaking, and as for our Boston accent—well, how many times have we blushed to be mistaken for an Englishman! Beside which hundreds, even thousands, of friends and enemies together have assured us that we are perfectly understandable over the radio. We don't know what kind of a voice the R. V. T. C. calls for; in fact, we don't know what the R. V. T. C. is; but we are going to broadcast again this week (Faust, over WJZ, New York, hitched up with WGY, Schenectady, again under the auspices of the MUSICAL COURIER and again with Miss Liebling directing, Friday evening, June 26) and we beg MUSICAL COURIER readers to write in frankly and tell us if we are what is known in the bald vernacular as "rotten." (Here is your chance to get back at us!) Don't bother to write about Miss Liebling and her productions, because we already know they are excellent.

Incidentally, the reason that the MUSICAL COURIER agreed to sponsor these productions is merely to demonstrate how much promising operatic material there is among the young Americans in the studios of New York. We still firmly maintain our attitude that the professional singer should, in every instance, be paid when his services are called upon for radio broadcasting.

UNREALITY

It would interest us very much, indeed, to know who, beside Dr. Archer Leslie Hood, are the officers and who the members of his International Music Festival League. We know no less than three prominent persons whose names were put on the League stationery without their knowledge and carried there without their permission.

We are waiting with great interest for July 9, when the Dr. says he is going to have a grand concert at the Yankee Stadium with a "great chorus of 10,000," the purpose of which is "to raise money to send abroad in August a chorus of five hundred which will sing in music festivals in Great Britain and on the continent, with the view to having singing societies in the cities visited send choruses to America to take part in the International Peace Music Festival, the idea behind the whole movement being to help promote the interests of world peace through the medium of music."

What "festivals" in Great Britain and on the continent are Dr. Hood's chorus going to participate in? Has he a single genuine, definite date? Further, does he believe that his proposed concert at the Yankee Stadium would, even under the best conditions, realize the huge sum of money necessary

to transport five hundred odd people to Europe and return and support them while there? We are looking for information because the whole project has an air of unreality. Will Dr. Hood supply it?

ENTERPRISE

Walter A. Fritschy, who has been bringing the best artists to Kansas City for a good many years past, finds the community so much interested in music that in addition to his regular Tuesday afternoon series which he has maintained for eighteen years, he is putting in next season the Fritschy Night Series, five concerts. What is more, top price for this entire series is \$5 and the other prices \$4 and \$3. In other words, Mr. Fritschy is offering the best there is in the way of attractions at the top of \$1 per concert, which shows that he expects to draw huge audiences into the big Convention Hall where he is to give the series. His attractions are Galli-Curci, Tito Schipa, Lawrence Tibbett, Josef and Rosina Llievinne, and the Minneapolis Symphony Orchestra, Henri Verbrughen conducting. The Kansas City Times was so impressed by Mr. Fritschy's enterprise that it devoted an editorial to him, from which the following is an extract: "To offer such music at prices much lower than those of standard theatrical attractions should not involve a risk, nor would it seem to be a hazard in this instance. Nevertheless, it takes courage to assume the personal responsibility involved. These artists and the orchestra are costly; they are not making 'popular prices' for their services; Mr. Fritschy is doing that. And a mighty fine service he is rendering Kansas City and its musical territory in doing it."

RAVINIA

Ravinia as a place of world pilgrimage is the prediction of many who, having observed the development of this unusual center of operatic production throughout the years, are in a position to speak with authority in regard to its future. The fourteenth season of Ravinia opera and concerts is to begin Saturday night, June 27, and fourteen years, the experts declare, is sufficient time for any artistic undertaking to prove itself. Ravinia proved itself long ago. In fact, it proved its genuine worth as a practical demonstration in idealism the first year it was dedicated to grand opera. It has gone on season after season, constantly expanding in scope and in the realization of its possibilities.

It was not long after Louis Eckstein made it an opera center with a ten weeks' season every summer that it became known throughout the music world as one of the three leading opera seasons of America. Today it continues to hold this position, but when it is placed on a comparative basis one does not feel inclined to limit the comparison to America alone, for Ravinia has become an international institution, functioning in an international manner and having parity with any of the great opera houses of the world.

Mention any ten of the world's principal operatic centers and Ravinia is bound to be included in the list. It measures up to every standard set for operatic production the world over. Its artists are all of world caliber, many of them standing at the head of those contingents to which they are assigned by reason of their vocal endowments. It has one of the world's greatest symphonic bodies in the orchestra pit. Its conductors are unrivalled and the repertory it offers every year consists not only of the standard works, but of many novelties. These are the principal points by which any opera is judged. Ravinia has other claims to distinction and principal among these is the fact that it functions during the summer months when other musical activity in the United States is at a standstill. The time is not far distant, perhaps, when music lovers from every part of America and from Europe as well, will seek it out during the summer months. One can, without stretch of the imagination, visualize a summer colony of opera enthusiasts on Chicago's north shore. No more ideal spot could be found in which to pass a vacation, whether it be of ten weeks or two.

Ravinia, in a general way, belongs to America—even to the world. In a special way it belongs to Chicago and the Chicago district. It has given this particular part of the Middle West prominent position on the artistic map. It is an institution to which Chicago can point with pride. Chicago has many rightful boasts—its splendid parks, its great Art Institute, its Symphony Orchestra, its Field Museum, its universities—but other cities have similar cultural institutions. But Chicago likewise has Ravinia, and in that it stands alone. Ravinia's progress is Chicago's progress. Ravinia's glory is Chicago's glory and the far-flung fame which Ravinia has won for itself during these fourteen years of existence redounds to the greater honor of the metropolis of which, generally speaking, it forms a part.

TUNING-IN WITH EUROPE

Richard Aldrich, who is spending a holiday in London, has been waxing enthusiastic about the English school of composition, which has "deepened in me the impression of its vigor, its originality, its determination to go its own path and produce music in one way or another unmistakably English and somehow redolent of the English soil."

"Vigor, originality, determination to go its own path" are all right. But I for one can see no musical virtue in being "somehow redolent of the English soil" or any other soil. The very word "redolent," which in its literal sense has to do with the sense of smell, exposes the discrepancy between the two elements involved. People speak of music being "rooted in the soil," as though they spoke of onions or cabbages. The only "soil" in which great music can be rooted is the character and the culture of its creator and that has been produced by personal experience and traditions of thought.

The musical reverberations of personality and personal emotions are far less obvious, far less superficial than that they can be unmistakably "recognized" as belonging to a certain nationality. Those who recognize Mozart and Beethoven as German, and Rossini as Italian, do so only by post-factum associations. Their "nationalism," if it exists at all, was certainly not intentional. Somehow one can't imagine Beethoven setting out to do something "unmistakably German." But whatever he did, even if it was the setting of a Scotch folksong, was unmistakably Beethoven. It is German only by inference, i. e., because Beethoven was a German and not because Beethoven used a German idiom.

National movements in music which usually seek refuge in the use of folk song, are of use only as an effort to throw off the bondage of foreign influences, as an effort in the direction of individuality. When a great composer comes along he quickly throws off the national bondage for a higher form of individuality, the individuality of genius, which is uniqueness. To the genius folk song can be nothing but a decoration, a conscious aid to local color, which is an extra-musical or literary element. And it is not the "genuineness" of the material but the power of genius which makes it convincing. That is what we learn from Bizet's Carmen and from the Hungarian Dances of Brahms. A Spaniard or a Hungarian might have made them more correctly Spanish or Hungarian, but not more genuine as music.

The sooner, therefore, that our composers learn the futility of nationalism in the purely material sense, the better. There is no danger of an American or English composer not being American or English; but great danger of not being himself. If his "selfhood" is great it will be accepted as national; if it is not, no one will care.

The Cape Town Orchestra's decision to visit England this year, says the courtly Morning Post, was arrived at "principally because the Prince of Wales was touring through the Dominions, and the Symphony Orchestra wished to avoid clashing with his Royal Highness' itinerary." Any one not familiar with the circumstances would think this professional chivalry somewhat attenuated, but an explanation is furnished by a Central News dispatch from Cape Town, which says:

"After attending the State Ball on Thursday, the Prince returned to Government House, where he joined the family gathering. Addressing Lady May Cambridge, he remarked, 'Haven't we had a ripping day?' After coffee he left the drawing room, reappeared after a few minutes with a banjo, and sitting on the arm of Princess Alice's chair, played several fox-trots."

Budding talents must be encouraged, and the competition of an entire orchestra would obviously be unfair.

We noticed, on the opening night at Covent Garden, that Prince Henry, who, with a retinue, occupied the Royal box, disappeared after the first act of Rosenkavalier and only returned during the third. We wondered whether he had joined the critics and was "covering" some concert or other during Act II. But after all we decided that he probably went home for dinner, for, with the opera starting at 7 p. m. (which is really 6 p. m., you know), when can a self-respecting Londoner dine? Still, one hopes that the rest of the opera patrons won't go and follow the fashion thus set by His Royal Highness.

"One of the reasons why concert going is not more popular is, that so little thought is given to the comfort of the audience," says the critic of the Morning Post in all seriousness. For one thing he

objects to a pianist leaving the hall for anything up to five minutes after playing such a mere bagatelle as "a Beethoven sonata or the Italian concerto." Most annoying to the audience. Also he wants pianists to remember to "begin with something short" so that the late-comer will not be "kept an unreasonable time in the foyer." That's right! Let's have these artists understand once and for all that a concert is a rest-cure, and that the only real joy in resting is to watch somebody sweat.

Singing at your own funeral is one of the privileges of this marvelous age. According to the London Daily News it has been done. A bass singer in a Catholic church in Ireland made a record of the bass solos in a certain Requiem mass. Shortly afterwards he died and that mass was sung at the funeral service, the records made by him being used for the bass solos. Who says that the church is not progressive?

And what about this? In All Saints Church, Wandsworth, London, "Alfredo" and several members of his jazz band, which was appearing at the Alhambra recently, played the hymns during a thanksgiving service. Whether they played them in jazz rhythm I don't know; but it is almost certain that when they played the Hallelujah of the Hallelujah chorus (which they accompanied) they thought of a secular text: "Yes—we have no—" C. S.

MUSICAL COURIER READERS

The Loss of Thomas Leeming

To the Musical Courier:

In the untimely death of Mr. Thomas L. Leeming the world lost a real patron of music. Many artists and aspiring musicians can thank Mr. Leeming for the opportunities he gave them. Tokatyan, Bonelli, Corigliano, Barber, Gil, and innumerable others were encouraged by Mr. Leeming's beneficence.

The writer, since a small boy, received every possible help toward his violin career—private school education, travel, expensive lessons, etc. But more than that was the personal interest taken by Mr. Leeming—not a cursory, half-hearted beneficence.

Mr. Leeming was a patron of the opera, the orchestra and the struggling artist.

Music lost a real friend when a murderer's bullet put to death Thomas L. Leeming.

(Signed) BERNARD KUGEL.

Brooklyn, N. Y., June 8, 1925.

A Musician in Need

To the Musical Courier:

Up in a little room, at 557 West 124th Street, on the sixth floor (in care of Miss Fernandez) lives a little musician, Hanna M. Bodell, who up to seven years ago had a studio for voice and piano in the Metropolitan Opera House. Previous to that she taught at Randolph Macon College, Virginia, and was also coach for opera, church and oratorio work. She was a former pupil of the late famous master of voice, George Sweet, of the Metropolitan Opera House.

Her brother was also a teacher of piano in a high class college in the south and a composer. He was also at one time decorated by the King of Sweden as a pianist. He died a short time ago and his sister has the medal.

Seven years ago Miss Bodell fell in a restaurant and broke her hip and thigh, making her a cripple for life. Ordinarily a cripple for life gets \$50,000 and more, but nothing ever came of her case and she never received even a dollar. Friends helped her out for several years until she could stand up again, and she has tried to get pupils again but when such a musician as she cannot walk and go out and mingle, naturally she can not get pupils. Never having re-

I SEE THAT—

Mugnone has been called to London to conduct the Italian opera season at Covent Garden.

Charlotte Lund is now under the management of R. E. Johnston.

Joseph Regneas left for Raymond, Me., on June 24, to resume his summer teaching there.

John Warren Erb held a reception in honor of Dr. and Mrs. Hollis Dann.

The American baritone, Richard Bonelli, has been engaged for the Chicago Civic Opera.

Gray-Lhevinne is already booked for 118 recitals next season.

The publishing house of Boosey & Company is now located in the new Steinway Building.

Ralph L. Baldwin has had the degree of Bachelor of Music conferred upon him by Trinity College.

May Korb was married recently to Charles Raymond Cronham.

The Ithaca Institution of Public School Music offers a four year course for supervisors of vocal and instrumental music leading to the degree of Bachelor of Music.

The Chicago North Shore Festival Association will again offer a prize of \$1,000 for an orchestral work.

Princeton University has bestowed the honorary degree of L. L. D. upon Dr. J. Fred Wolfe.

The fourteenth season of Ravinia opera and concerts begins on Saturday evening, June 27.

Helen Chase will teach in Chicago until August 1.

Queenia Mario won undisputed success in each of her three appearances at the Gaite-Lyrique in Paris.

NEWS FLASHES

Mugnone Called to Covent Garden

(Special Cable to the Musical Courier)

Milan.—The Italian conductor who opened the Italian opera season at Covent Garden, London, having failed to make much of an impression, the management sent a hurry call for that veteran conductor and Covent Garden favorite of former years, Leopoldo Mugnone, who left at once for the English capital to assume musical charge of the season on Monday, June 22.

D. M.

English Royalty Commands Jeritza Performance

London.—King George has commanded a special performance of Tosca with Maria Jeritza at the Royal Opera, Covent Garden, for Monday evening, June 29, at which King George, Queen Mary and other members of the royal family will be present. This is the first time in many seasons that King George will witness an operatic performance. Shortly after the announcement in London on Saturday morning the house was sold out. This performance will mark the second London appearance of Mme. Jeritza as Tosca. Aida was originally scheduled for June 29.

C. F.

ceived anything for her case she is practically penniless. Now more than ever she is in dire need of pupils and financial help, and I am writing to you to ask if you cannot interest some of the musical organizations in this wonderful musician. Perhaps some benefit concert can be given for her.

Surely the musical people of this great city are not going to sit by and see such a wonderful musician (who has helped many pupils to make good by helping them financially before her accident), worry about where her rent and food are coming from, because she never received anything for her accident which brought all this upon her. Less worthy people receive large sums for accidents that do not even cripple them. Also less worthy people than she are helped when in trouble.

God bless you for what you may do to bring pupils to her and other help. Thanking you, I am,

Gratefully,

A former pupil,

(Miss) S. J. LAUX.

660—13th St., College Point, L. I., N. Y.

Cyril Scott's Opera Produced in Germany

ESSEN.—Cyril Scott's opera, The Alchemist, has been produced at the opera house here and achieved only a succès d'estime, despite the efforts of the conductor, Wolfes, and the stage manager, Schum. The libretto is based on a combination of the familiar Goethe parable, the Sorcerer's Apprentice, and the fairy tale of the fisherman which has been treated by Friedrich Klose in his Ilsebill. The union is not altogether a happy one, in view of the rather dry intellectuality and the mystical character and somewhat involved language of the text. The Sorcerer's Apprentice receives from his master the secret of his magic and by means of it attains wealth. However, the conditions of the old man are that he must keep the helping spirit constantly occupied with his orders for an hour and this condition he is not able to fulfill. His room becomes crowded with servants and treasures before the hour is up and no further wish comes into his mind. Finally the old man imparts this wisdom to the youth: in his own heart alone lies happiness. It is recalled that Cyril Scott is a pupil of the Cologne and Frankfurt conservatories. His reputation as a sensitive impressionist, based on his piano pieces is, however, not borne out by this larger work.

H. U.

Mildred Mills at "Little Church"

Mildred Mills, soprano, pianist and harpist, will be soprano soloist at the Little Church Around the Corner, New York, during the summer.

The Right Rev. Paul Ferretti will teach Gregorian chant at the Pius X School of Liturgical Music this summer.

Major Rudolph Mayer, son of Daniel Mayer, will be married to Elena Goemine on June 27.

Charlie Chaplin has made several records for the Brunswick Company.

Vladimir Shavitch gave a tea in Paris in honor of Mr. and Mrs. Ottorino Respighi.

Hans Kindler, cellist, scored a success in Paris when he appeared for the first time as conductor.

The new Steinway Hall at 109-113 West Fifty-seventh street, New York, is now open.

William S. Bailey won this year's Estey Organ Scholarship at the School of Music at Fontainebleau.

Fortune Gallo's Light Opera Company has been taken over by the Saenger Amusement Company of New Orleans for a tour of its theaters in the South.

Miss S. J. Laux seeks aid for her former teacher, Hanna M. Bodell, crippled as the result of an accident.

Bruno Walter is gathering around him a strong personnel for the Berlin Municipal Opera.

Claude Debussy is to be honored by a monument at Saint-Germain, the city near Paris where he was born.

Maude E. Southworth, formerly on the MUSICAL COURIER staff, was married to Howard E. T. Cooke on May 2.

The MacDowell Association Endowment Fund will continue to receive subscriptions for that worthy cause.

King George has commanded a special performance of Tosca with Jeritza at the Royal Opera for June 29.

Glenn Drake has frequently been referred to as "the singer of return engagements."

The Cologne Conservatory is now The Rhenish High School of Music.

The Elizabeth Duncan School will soon begin its activities in Salzburg.

Busoni's musico-literary remains will be deposited in the Prussian State Library.

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With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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Respighi Entertained in Paris

A tea was given in honor of Mr. and Mrs. Ottorino Respighi, Italian composer, by Vladimir Shavitch, conductor of the Syracuse Symphony Orchestra at the delightful apartment on Avenue Hoche of Mme. Alice Viardot, the singer. Respighi is in Paris at the invitation of Mrs. Coolidge, who is now giving several concerts at the Hotel Majestic, while Mr. Shavitch has just arrived from the States to prepare for the concert with Francis Macmillen, American violinist, at which he will act as guest conductor of the Lamoureux orchestra.

Under the inspiring influence of tea and some real Russian sweets, Mr. Respighi and Tina Lerner, who is Mrs. Shavitch in private life, were induced to go over the score of Respighi's Pini di Roma, the suite which Toscanini will conduct for the first time this coming winter in New York with the Philharmonic Orchestra. Those present heard this extraordinary work played by four hands with explanatory commentaries from the composer and his wife, who is a well known singer in Italy. The part in which a phonograph record of a nightingale's song is heard against a soft background of piano music could only be imagined by us, for Mr. Respighi's best efforts could not imitate the song of the bird. Mr. Shavitch became so interested that he asked for permission to direct the work in Paris for the first time. The simplicity and quiet charm of the composer won all present, and the assembly was not an average one. It included Mr. and Mrs. Lauri-Volpi, Hans Kindler, Mme. Luella Melius and Queena Mario.

Carl Simonis and His Symphony Orchestra

When the present writer heard Carl Simonis and his symphony orchestra of thirty men some time ago, he found him well worth watching, and his career and achievements bear this out. "A symphony orchestra of thirty men?" you say, but after all it is not the quantity of men in an orchestra so much as it is their quality, plus their conductor, which produce results.

With thirty men Conductor Simonis plays such works as Victor Herbert wrote, the Suppe, Rossini, Balfe and other overtures, Grieg suites, Wagner excerpts, Saint-Saens compositions, Haydn symphonies, etc., and they are all effective. With none but experienced orchestral men under his baton,



CARL SIMONIS,

conductor of the Carl Simonis Symphony Orchestra of thirty men, which has appeared at many music festivals, etc. (J. Casson photo.)

Conductor Simonis gets astonishing results, explainable in large measure by his own contagious enthusiasm.

Realizing the limited opportunity for smaller cities to hear orchestral works, he has been in touch with high schools, colleges, etc., his orchestra playing in Harrisburg, Steelton, Pa.; Long Branch, Hackensack, N. J.; Albany, N. Y.; Adams, Mass., etc., providing educational programs, with program notes, and demonstration of the capabilities of each instrument composing a symphony orchestra. Scores of letters from school principals, teachers, and also warm commendation from the local press, show how successful the Carl Simonis orchestra has been. With a group of first-class men, this enthusiastic conductor, who believes in his mission, has a unique field and is developing it along practical lines.

Bruno Walter Collecting Great Opera Cast for Berlin

BERLIN.—That the Berlin Municipal Opera intends to compete with the Staatsoper seriously for first place in the German capital is indicated by the strong personnel which Bruno Walter, the new musical director, is gathering about him. Among those engaged thus far are Helene Wildbrunn, celebrated Wagnerian soprano; Maria Olczewska, now Germany's leading dramatic contralto; Maria Ivogin, the favorite coloratura; Maria Schreker, wife of the composer; Lauritz Melchior, Danish heroic tenor, who will appear at the Metropolitan next year; Karl Erb, lyric tenor, of Munich; Dr. Emil Schipper, heroic baritone; Paul Brodersen, lyric baritone; and Paul Bender, basso. Sigrid Onegin will appear as a guest, and probably Richard Mayr, the celebrated Viennese bass. Many of the artists were Walter's own protégés during



ESTHER DALE,

soprano, achieved marked success as guest artist in recital at the Biennial Convention of the National Federation of Music Clubs at Portland, Ore. According to reports from the Coast, Miss Dale was more enthusiastically received than was any previous recitalist in the convention's history. At present the prima donna is filling a group of engagements in California, after which she will return to New York. Many en route dates have been arranged for her, including two concerts in Arizona.

his early Munich days, who are now gathering about their old chief. Walter's two associate conductors are Paul Breisach and Fritz Zweig, formerly of the Volksoper Tietjen, the new director, will be in charge of the stage. The interior of the opera house is being materially altered, to achieve greater intimacy. The stage is one of the largest and most modern in the world. D. L.

Dolmetsch to Give Ancient Music Festival

LIVERPOOL, ENGLAND.—Arnold Dolmetsch, remembered in America for his many years' residence there, announces a chamber music festival to be held at Haslemere Hall, Haslemere, Surrey, England, from August 24 to September 5. There will be four concerts devoted to English music, four to the music of J. S. Bach, one each to French and Italian music, one to the works of Haydn and Mozart, and one to a mixed program. An important feature of the festival will be the faithful rendering of the music, based on the original texts, and its performance on the instruments for which it was written, in the style and manner intended by the composers. English music of the Golden Period—sixteenth and seventeenth centuries—will take a prominent place in the programs, and will be represented chiefly by consorts of viols in three, four, five and six parts, with the lute, virginals or organ, according to the pieces. G. B.

Bonn Celebrates Father Rhine

BONN.—The city of Beethoven was the second to celebrate the thousand years' anniversary of the "German Rhine," and the three days' music festival this year took the place of the usual Beethoven Festival. Modern music was taboo, the purpose being to exhibit the value of the classic and romantic German schools. Thus we had the Missa Solemnis, which had its first German performance in Bonn in 1824. The performance, with a chorus of 250, under Max Anton, was magnificent. Erich Kleiber, of the Berlin Opera, conducted the second day: Bach, Beethoven, Brahms (D minor concerto played by Elly Ney). The third day was devoted to chamber music, with Reger's piano quintet as the finish. The success of the festival was excellent. H. U.

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College of Music Commencement Concert

The annual commencement concert of the College of Music, Hein and Fraemcke, directors, at Aeolian Hall, New York, June 12, had an overflowing audience as usual, showing the great interest taken in affairs of the institution. A dozen numbers, consisting of solos for piano, voice, violin and cello, with ensemble numbers for harps, violins, and a chorus, all made up a varied and interesting program.

The affair began with a performance of the first movement of Schumann's quintet for piano and strings. The performers were Sadie Brody (piano), Samuel Tonkonogy (first violin), Olga Schmidt (second violin), Virginia Shirmer (viola), and Elsa Cash (cello), and all played with vigor, accuracy and good ensemble effects. Ignatius Palazy, in an aria from Ernani, revealed a genuine bass voice of unusual depth and volume. The introduction and andante of Bruch's G minor concerto for violin was well played by Howard Kay, who had flexible bowing and particularly good tone in the andante. An especially pleasing number was the duo for two harps, a Valse Caprice by A. Francis Pinto, played with admirable ensemble feeling by Lotta Moyer and Anita Sharp. Edith Porter exhibited a facile technic in her rendition of the solo piano part of Mendelssohn's Capriccio in B minor, for two pianos. A clear and flexible soprano voice was displayed by Evelyn Schiff in the Ah Fors e lui aria from Traviata. Maurice Brown made the D'Albert concerto for cello very interesting, playing with rich resonant tone and much feeling. The Canon from Beethoven's Fidelio was rendered by Elsa Bertschinger, Jean Brody, Rose Casella, Viola D. Clar, Cornelia Claussa, Helen Driscoll, Lucy Francke, Hilda Gross, Emma Luning, Evelyn Schiff, Edith Schillinger, May Werner, Ernst Fairbairn, En Ko Li, Charles McLain, Egon J. Petschar, Francis Posluschny, Ignatius Palazy, Victor Rolah, Fred Schillinger. Uarda Hein interpreted effectively Chopin's ballade in G minor, showing good taste and an efficient technic. Mendelssohn's concerto in E minor was divided between two young violinists—Nathan Kroll, who played the first movement, and Sam Kramar, who played the second and third, both violinists of splendid talent. The concluding number was the Bach concerto for two violins and ensemble, Virginia Shirmer and Sam Kramar handling the solo parts skillfully.

Forty-six teacher's diplomas and certificates and testimonials were awarded as follows: Teacher's diploma—Torquato Gafforio, Edythe Woodruff Gilbert, Ines Mazzi and Edith U. Porter; Teacher's certificate—Lillian Berndt, Sadie Brody, Howard Kay, Samuel Kramar, Beatrice Lales, Ruth Lyons, May Lucile Moran, Stephanie Nedbal, Marie Pirrone, America Prezzi, Louise Salerno, Evelyn Schiff, Julia Wester and Janet Welling van Saun; Testimonial—Anna Aidala, Elsa Bertschinger, Sylvia E. Brandt, Elizabeth Phillips Caruso, Albert Cohen, Josephine de Bueris, Clara Fisher, Anna Gafforio, Lubow Galpern, Edith Gosling, Jeanette Goldin, Alexander Hunka, Marion Jones, Clara Krevenes, Beatrice Lambert, En Ko Li, Antonio Motta, Fred Mutterer, Lavintz Mayers, Ruth Osofsky, Fannie Raso, Filomena Ristaino, Anita Sharp, Henry Siskin, Mary Shea, Vivian van Wettering, Minnie Wainer and Mary Agnes Whalen.

Mme. Cahier's Plans

On November 1 Mme. Cahier, now busy singing and teaching in Europe, will begin her season's work at the Curtis Institute of Music in a special Master Class for the months that she is in America. The first days of November will be spent in hearing new voices for this class, for which several applications have already been made. According to reports from Mme. Cahier's booking manager on the road, Philip Van Loan, he has already closed twenty-five dates for this artist for the coming season. Added to this will be her four recitals in New York City which are already well sold, and her appearances with the Friends of Music and with various orchestras.

Marjorie Squires Praised

"Marjorie Squires was charming." So wrote the Newark, O., Advocate of her performance in the Cesar Franck Beatus with the Cleveland Orchestra at Denison University, Granville, O. Writing of her performance as soloist with the orchestra the afternoon before the oratorio was given, the Denisonian remarked that "She showed a voice of unusual depth and richness." According to the Granville Times, "Marjorie Squires' contralto voice possessed a sweetness which made the rendering of The Mother particularly effective."

Rudolph Mayer to Marry

The marriage arranged between Major Rudolph Mayer, son of Daniel Mayer, J. P., of 7, Old Burlington street, W. 1, and Collington Manor, near Bexhill, and Elena Goemine, daughter of Don Augusto Goemine, Conte d'Erfeuil, and Doña Leonides de Galan Goemine, of Punta Arenas, Chile, will take place on June 27, at St. James' Church, Piccadilly, at 11.45 a. m. Major Mayer is head of Daniel Mayer, Ltd., London, and his father is the well known manager, now of New York.

Plans Being Perfected for Municipal Opera

John Wegner, scenic artist, has been commissioned to design the settings for the Municipal Open Air Opera Season in Ebbets Field, Brooklyn, during August. The stage, it is said, will be one of the largest ever to be used in New York, built along the lines of the Greek Theater, embracing all modern stagecraft. It is Mr. Wegner's intention to build separate sets for each scene. Plans have already been drawn up and are in the hands of Josiah Zuro, general director of the performances.

Pennsylvania N. A. O. Meets

POTTSVILLE, PA.—The Fifth Annual Convention of the Pennsylvania State branch of the National Association of Organists met here on June 2 and 3. Officers for the coming year were elected as follows: Dr. William A. Wolf, president; Dr. John M. B. Ward and Dr. W. R. Heaton, vice-presidents; George N. Rodgers, secretary; Charles E. Wisner, treasurer. Other officers and members of the executive committee were Dr. Chas. Neinroth, Chas. M. Courboin, Rollo F. Maitland, Mrs. W. P. Struch, Ernest Artz, Chas. W. Davis, Roscoe Huff, Alfred C. Kuschwa, Wm. Rees,

Isabelle Pearson, Frank A. McCarrell, Henry S. Fry, and Lila M. Davis. Organ recitals and addresses made up the various programs.

Unique Letter to Cecil Arden

The following needs no comment:

Tampa, April 14, 1925.

Dear Miss Arden:

As one of your large enthusiastic audience last night at the Tampa Bay Casino, I am constrained to express my grateful acknowledgment of a most delightful entertainment.

You are just a lovely woman, of a finer type than man,
Your development constructed, fashioned on a higher plan;
Learning wisdom as the ages and the aeons roll away,
Made to serve a noble purpose and remain a sparkling ray:
Just a woman in whose eyes
All that's true and tender lies;
Just a woman claiming graces as angels only may.

Most cordially, your devoted admirer,

(Signed) ALEX GEORGE,

Pres. Sunset Club of Tampa.

P. S. This organization is composed of young gentlemen of seventy years and older. No man can join as an active member under seventy years to his credit.

A. G.

Crooks at Missouri College Next Season

The latest date to be settled for Richard Crooks, now successfully storming musical heights in Germany and elsewhere on the continent, is an appearance at Southeast Missouri State Teachers' College, Cape Girardeau, Mo., on December 6 next, in connection with his recitals in South Carolina, Alabama and Mississippi on his southern tour. This tour will take place November 15 during the latter part of November and first part of December, following his New York recital on November 15.

Mr. and Mrs. Reiner in California

Fritz Reiner, who is to open a season of summer symphony concerts at the Hollywood Bowl, went all the way from Cincinnati to California via automobile. His wife, Berta Gardini Reiner, well known voice teacher, who has a vocal master class at Cincinnati Conservatory, accompanied him. As soon as his season at Hollywood is finished he will start for New York, where he is to lead the Stadium Concerts for one week.

Jacob Schwartz Pupil Engaged

Irma Davidson, artist-pupil of Jacob Schwartz, has been engaged as soprano soloist of Temple Beth-El of Rockaway Park. Miss Davidson is also soloist of the First Congregational Church of Rockaway Beach. She possesses a beautiful voice which she handles with intelligence, and will enhance the musical personnel of Temple Beth-El.

Estelle Wentworth to Sing in Atlantic City

Estelle Wentworth, of Washington, D. C., has been engaged as special soloist with the Robert Comfort Symphony Orchestra on the Steel Pier at Atlantic City for two Sunday concerts, on July 19 and 26. This is the seventh consecutive year that Miss Wentworth has appeared in concert on the Steel Pier.

SAILINGS

Gladys Swarthout

Gladys Swarthout, the young mezzo soprano of the Chicago Opera Company, sailed on Saturday, June 13, for Italy with her mother, Mrs. Ruth Swarthout, where she will take a long and much needed rest. The past season has been a strenuous one for Miss Swarthout, for between singing fifty-five out of ninety performances with the opera company and a concert season during which she filled sixty dates, ending with the performance of Martha at the North Shore Festival, Miss Swarthout feels she has earned it. To go at this time, it was necessary for her to cancel an engagement with the St. Louis Municipal Opera Company, which she did.

When she signed her contract with the opera company a year ago she was not familiar with a single role so that it was necessary for her to learn within a few months twenty which were assigned to her. During this period of training it is said she acquired the reputation of being the "quickest study" at the theater.

She will join the colony of American singers who have been at Florence, Italy, the past year with Alice Prince Miller, and there she will meet Mr. and Mrs. E. H. Slaughter, the latter her sister. Mr. Slaughter, who served with distinction during the late war is, though a very young man, already well known for the delightful books of verse and the stories which he has already published.

Frieda Hempel

Frieda Hempel sailed June 20 on the Olympic for a six months' stay in Europe. The prima donna closed her greatest concert season with her triumphal tour of the Pacific Coast—inspiring new memories of Jenny Lind, who has had three theaters named after her out in California, though her own Western boundary was the Mississippi River.

Miss Hempel had planned to sail early in June, but postponed her trip to sing at the Rose Festival in Roger Williams Park, Providence, on June 14. This concert marked the first anniversary of the Benedict Monument to Music, and the Boston Symphony Orchestra and the Providence Festival Chorus shared in the celebration.

After a few days in Paris and a visit to her father in Berlin, Miss Hempel will go to Karlsbad for a month, and then to St. Moritz. The tour of the British Isles is to be repeated, the singer appearing as herself in the thirty cities, which last season greeted her so enthusiastically as the Swedish Nightingale. An October concert in the Albert Hall—the first of four to be given there—will open the series.

Miss Hempel will return home Christmas week, beginning her American tour the first of the year.

Ossip Gabrilowitsch

Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra and distinguished pianist, sailed for Europe for a short vacation on June 20, aboard the S. S. Vollandam. He will return the end of July to join his family at Seal Harbor, Maine.

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De Cinneros, Eleanora.....Milan, Italy
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Hilger Trio.....Lakewood, N. J.
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Hinkle, Florence.....Chicago, Ill.
Howell, Dicie.....Rock Hill, S. C.
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Hubbard, Vincent V.....Los Angeles, Cal.

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Kiddle, B. Alina.....Spring Valley, N. Y.
Kipnis, Alexander.....Europe
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Korb, May.....Great Diamond Island, Me.
Kuzdo, Victor.....Chicago, Ill.

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Lambert, Alexander.....Avon-by-the-Sea, N. J.
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Mott, Alice Garrigue.....Europe
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Muzio.....Europe

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Nash, Frances.....Europe
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Novacs, Guimar.....Europe

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Papi, Gennaro.....Ravinia, Ill.
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Schoen-Rene, Mme.....McDonough, N. Y.
Scott, John Prindle.....Schroon Lake, N. Y.
Seagle, Oscar.....Europe
Servitzky, Fabien.....Warsaw, Poland
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Sokoloff, Nikolai.....Europe
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Spencer, Ellen.....Wequetonsing, Mich.
Spiering, Theodore.....Europe
Spout, Lisa.....Paris, France
Sundelius, Marie.....Ravinia, Ill.

T
Tas, Helen Teschner.....Europe
Tokatyan, Armand.....Ravinia, Ill.
Trevisan, Vittorio.....Ravinia, Ill.
Turner, H. Godfrey.....Whitefield, N. H.

V
Van Vliet, Cornelius.....Seattle, Wash.
Voedsich, Alma.....Europe

W
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The Right Rev. Paul Ferretti, O. S. B., president of the Pontifical Institute of Sacred Music, Rome, and one of the most influential figures in the church today on all matters affecting sacred music, will teach at the Pius X School of Liturgical Music at New York this summer. Dom Ferretti was called to Rome by Pope Pius X at the time when the official Antiphonale was to be issued by the Sacred Congregation of Rites, and he left his Abbey at Palma to become special consultant to the Sacred Congregation. At the death of Father di Santi, the Abbot, Dom Ferretti succeeded him as president of the Pontifical Institute of Sacred Music. His courses at the Pius X School will embrace Gregorian form and the aesthetic principles underlying the Gregorian compositions.



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DOM FERRETTI.

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Yascha Fishberg Pupils in Recital

On June 7, Yascha Fishberg, violin teacher of New York presented many of his pupils in recital at Public School No. 52. Mr. Fishberg has an unusually large and active studio, and the pupils reflected great credit on their teacher at these concerts. The pupils taking part were Walter Klebanoff, Jacob Shapiro, Paul Bauman, David Wasserman, Sidney Fass, Walter Magid, Miriam Fishberg, Reuben Marcus, Max Metz, Benjamin Beckerman, Maxeen Goodman, Sidney Babker, Ida Epstein, Joseph Osborne and Allen Fishberg.

On June 14, the second program was given at De Witt Clinton High School hall, in which his pupils who were winners of bronze and silver medals in the contest held by the New York Music Week Association of 1925 were heard. The winners of this distinction were Irving Rainkin, Jacob Leff, Irving Wise, Henry Uslaner, Ida Epstein, Henry Weinapple, Jack Wolinsky and Max Schwartz, while the

others taking part on the same program were Sidney Hellman, Frank Sperando, Salvatore Corsale, Archie Fishberg, Michael Infranco, Allen Fishberg. All played unusually well, reflecting the excellent instruction they had obtained.

Special attention must be called to the playing of Ida Epstein, who was heard in the Kreutzer concerto No. 13. This young lady is only eleven years old and showed promise. The next pupil to attract attention was Henry Weinapple, age twelve, who was heard in Vieuxtemps Air Varié No. 2. Archie Fishberg, age thirteen, showed much talent in his playing of the Saint-Saens Rondo Capriccioso; Max Schwartz, another child of thirteen, played Beethoven's Romance in F and the Porpora-Kreisler minuet, but it was Allen Fishberg, age fifteen, who held the rapt attention of the big audience. He was heard in Part II-III of the Bruch concerto in G minor. This boy has great talent and will be heard from some day. The program closed with Fishberg's Pupils' Orchestra, playing music from the Peer Gynt suite. All in all it was one of the most satisfactory pupils' recitals heard in a long time. Mr. Fishberg has unusual talent in his studio which he is developing along splendid lines.

Dupré's Annual Recital at the Trocadero

On his return from the south of France, where he played recitals at Marseilles, Toulouse, Nice and other points, Marcel Dupré gave his annual recital at the Trocadero, Paris, in May. Six of the greatest living French musicians combined to present the themes for one of Dupré's remarkable improvisations in the form of a symphony: Paul Dukas, Maurice Ravel, Henri Rabaud, Arthur Honegger, Charles M. Widor and Gabriel Pierné.

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL., ITEMS

LOS ANGELES, CAL.—The third and last of the Little Symphony concerts, given at the Biltmore under the direction of Adolph Tandler, completed the course which Mr. Tandler promised should be something new in symphony music—a promise which has been more than fulfilled. The last program opened with symphonic fragments from Manuel de Fall's *L'Amour Sorcier*. Calmon Luboviska and Philip Kahgan played the solo parts for violin and viola in Mozart's *Konzertante* symphony, and the Italian *Serenade* of Hugo Wolf closed the program.

The Woman's Lyric Club gave its final program of the season, May 28, at the Philharmonic Auditorium, assisted by the Little Symphony Orchestra. The soloists were Cora Bird, lyric soprano; Mary Booth, contralto, and Marjorie Long, soprano, with Harry Baxter, flutist, and Mrs. Henion Robinson, accompanist. Conductor Poulin and his excellent organization leave shortly for the north where they appear at the National Federation of Music Clubs' Biennial. Their final concert was up to the standard of excellence established by this veteran organization. They always draw a crowd.

Ben Whitman, violinist, and Helena Lewyn, pianist, gave their third and final sonata recital, May 12, before a large audience.

The Pasadena Woman's Choral Club gave an unusually fine program at Chickering Hall, May 20, under the direction of Maestro Tyroler, which was largely attended by an appreciative audience.

May 25, the Catholic Women's Club, assisted by a chorus of seventy-five, under Thomas Taylor Drill, presented St. Cecilia's Mass at the Club House Auditorium.

On May 15 Olga Steeb inaugurated a series of historical piano recitals, giving a program of early musical compositions before a large audience.

The Golden West, Commandery No. 43, Knights Templar, gave a concert at the Philharmonic Auditorium, May 26, to a crowded house. The program, conducted by Stephen Perine, was excellent.

The Bullock Choral Club gave a fine rendition of the Legend of St. Elizabeth at Trinity Auditorium, May 14, under William Tyroler.

Florence Cole-Talbert, colored prima donna, gave a fine program, May 27, at the Philharmonic Auditorium, prior to leaving for Europe.

At the Elbell Club Theater, May 16, the violin pupils of Leon Goldwasser, first violin in the Philharmonic Orchestra, were presented. Morris Wolfson was the accompanist.

The California Opera Company of Los Angeles plans to present several of the lighter grand operas, notably Rossini's *Barber of Seville*, Nicolai's *Merry Wives of Windsor* and Peter Cornelius' *Barber of Bagdad*.

The master teachers of Los Angeles have organized to bring before the public just what a master teacher is, and that Los Angeles has many whose claim to the name of "Maestro" is internationally recognized.

May 16, the pupils of Martha Locher gave a piano recital at her home studio.

Philip Tronitz, the Norwegian pianist and pedagogue, has been engaged to conduct summer classes at the Pacific Palisades Chautauqua this summer.

May 20, Margaret Christ, of the faculty of the Zoellner Music School, presented two pupils in a piano recital.

Carter Weaver, dramatic teacher, has opened a school here. Two of F. X. Arens' artist pupils gave a joint recital at the Friday Morning Club House, May 19. Kitty Short, soprano, and Grove Lindsey, baritone.

The MacDowell Club of Allied Arts was entertained at the last musical program of the season by the Neblett Trio, May 19.

The Olga Steeb Piano School gave a pupils' recital, May 21, at the school auditorium.

The Los Angeles Music Teachers' Association conducted a master school at their last meeting in Chickering Hall, May 18.

John Smallman gave a postponed pupils' recital, May 22, at Chickering Hall.

Lesla Lukens gave a senior recital at the Touchstone Theater, University of the Southern California, May 19.

Kathryn Meisle, contralto of the Chicago Grand Opera Company, has been engaged for the Los Angeles Grand Opera Company this October; also Rosa Raisa, Marion Telva, Vicente Ballester and Alice Gentle.

Zadah Guerin, French pianist, was heard in recital before the Three Arts Club.

Kathryn Wentz, Los Angeles representative of the Delia Valeri Studios of New York, gave the second of her monthly recitals, presenting Dorothea Fry, May 21.

Roberts Golden State Band opened its season of summer outdoor concerts at Lincoln Park, May 20.

The Dominant Club entertained the composer, Geoffrey O'Hara, at its last monthly meeting.

Vernice Brand, contralto, is engaged to sing Delilah with the San Diego Oratorio Society.

Two pupils of the Olga Steeb Piano School were winners at the local district Eisteddfod at Redlands: Frances Mullen and Mary Elizabeth Rabe.

Paolo Gallico, pedagogue and composer, has been engaged for a second season, beginning June 1 and continuing ten weeks, by the Steeb School.

Edith Rice Durand gave a pupil recital at the Walker Theater Building, May 29.

The Harmonia Club celebrated its twentieth anniversary, May 28.

Drusy Belle Gordon, artist pupil of Annie Mottram Craig, of the faculty of the Musical College of the University of Southern California, gave her senior recital at Touchstone Theater, May 27.

May 27, a chorus of 500, under the auspices of the National Federation of Women's Clubs, gave a concert directed by Hugo Kirchhofer at Bovard Auditorium.

The new pipe organ at Roosevelt Memorial Park, which took one year to install, was built and installed by the Wurlitzer Company, after being brought here on a special train. It cost \$150,000 and is said to carry five miles. It was open for inspection by the public, May 31.

W. J. Henderson, the critic, will open a series of lectures, beginning June 16, under the California Master School of Musical Arts. B. L. H.

Caselotti to Teach in Los Angeles

Guido H. Caselotti, vocal teacher and coach for the past twenty years in New York, will open a studio early in July in Los Angeles, Cal. Mr. Caselotti numbers among his pupils many singers of high rank who have appeared in leading operatic roles and in concert in the United States and Europe.

Maria Caselotti, coloratura soprano, who studied with him (her only teacher) for a number of years, is now appearing at the Costanzi (leading opera house in Rome) as Violetta in *Traviata*. She has also appeared in Italy as Gilda in *Rigoletto*, Lucia, Rossini in *Il Barbiere di Siviglia*, Micaela in *Carmen*, Mimi in *La Bohème*, etc.

During the past few years, Signor Caselotti has offered to his pupils opportunities to appear in grand opera which he arranged and conducted. Although he has had exceptional success with advanced and artist-pupils, he never refuses a talented student if a beginner. He is also well known in the metropolis as accompanist and coach.

Long Beach Pays Tribute to Frieda Hempel

"Notes of crystal clearness and birdlike beauty were blended upon a background of indescribable charms and faultless technic," said the Long Beach, Cal., Press-Telegram following Frieda Hempel's recent appearance in her Jenny Lind Concert. According to Eoline Aldrich, in the Long Beach Sun, "Lovely, fragile tones were wafted on the air by golden-haired Frieda Hempel as she stood on the flower-decked stage of the Municipal Auditorium and impersonated the Swedish Nightingale, wearing her famous Jenny Lind costume with its voluminous skirt over wide-spreading hoops. . . . Miss Hempel possesses a coloratura voice of finished technic, and many of the nuances held a pensive spirituality that made the commonplace work-a-day world fade away imperceptibly. The runs, the delicate little trills, and the sparkling embellishments gave the large audience a thrill, especially in the Shadow Song from Dinorah and the Bird Song."

Forty-Eight Dates for Schnitzer

Germaine Schnitzer's growing popularity is clearly shown by the large number of appearances already booked for

this popular artist for next season. Miss Schnitzer is engaged during the autumn months for a tour of twenty-six concerts in Europe, namely in France, England, Germany, Austria and Czechoslovakia. The pianist opens her season in the United States with a recital in New York, at Aeolian Hall, on January 12. From then on, concerts in New York state, Pennsylvania and New England follow in quick succession. On February 15, Miss Schnitzer starts on her extended tour through the Middle West, Northwest (as far as Vancouver) and California.

Grace Leslie's Summer Dates

Following Grace Leslie's recent appearance at the Keene, N. H., Festival as soloist with the orchestra, the Springfield Union reported: "The hall was packed to capacity and



Gessford photo

GRACE LESLIE.

enthusiasm ran high. Miss Leslie sang by request the well worn aria from *Samson and Delilah*, but made it interesting through the loveliness of her voice—a true contralto with the richest of lower notes and brilliant top ones."

The Keene Evening Sentinel of May 23 said: "Miss Leslie scored a triumph—a rich mellow voice thrilling with dramatic power—obliged to appear again and again."

Some summer engagements are as follows: Week of June 21—soloist at Willow Grove Park, with Nahan Franko's Orchestra; July 2, recital at Huntington, L. I.; month of August, Chautauqua, N. Y.

Miss Leslie has also been re-engaged as soloist of the West Side Unitarian Church of New York for the sixth year.

Cosby Dansby Morris Pupils in Recital

Two gifted pupils of Cosby Dansby Morris appeared in recital recently at the Morris Studios in New York. On May 22 Susan Lahman was heard in a program made up of selections by Bach, Beethoven, MacDowell, Kolling, Seymour Smith and E. Mueller, and on May 30 Dorothy Weston presented a program of music by Bach, Beethoven, Chopin, Grieg and Heller. Both programs, though ambitious, were played with skill by the young pianists. In each case the Bach was particularly excellent.

Grace Divine Entertains

Grace Divine, contralto, recently entertained with a musical evening at her home. About fifty guests were present, among them Ernesto Berumen, Rafael Diaz, Marie Miller, Mr. and Mrs. Harold Morris, Maud Beach, and others.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending June 18. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

BOOKS

(J. Fischer & Bro., New York)

Studies of Contemporary American Composers, by John Tasker Howard. Subjects at hand are Eastwood Lane, James P. Dunn and Alexander Russell (published separately).

OPERETTAS

(Oliver Ditson Co., Boston)

Silver Bells and Cockle Shells, a Mother Goose fantasy for girls' voices, music by Elias Blum, text by Robert Y. Kerr.

MUSIC

(Oliver Ditson Co., Boston)

The Ditson Chorus Book, for High School and Choral Societies, edited by George J. Abbott, William Breach and James D. Price.

(Composers' Music Corp., New York; Carl Fischer, Inc., New York Agent)

A Bowl of Nuts, for enterprising young nutcrackers. For piano—Polka Naive, As Night Falls, Waves and Wabbles, Noel! Noel! Fido Chases His Tail, Cradle Song for Willy Wally (published separately), by H. O. Osgood.

Heard Across the Sea, Quet Fjords, Olga Von der Volga, Young Debussy, for piano (published separately), by H. O. Osgood.

Waltz in A flat (Brahms), **Humoreske** (Dvorak), **Gavotte** from *Iphigenia in Aulis* (von Gluck), **Barcarolle** from *Tales of Hoffmann* (Offenbach), **Melody in F** (Rubinstein), transcribed for harp by Carlos Salzedo. These numbers are published separately.

Wondering, song, by Zoel Parenteau.

(Schroeder & Gunther, Inc., New York)

The Little House, song, by Mary Evelyn Calbreath. **The Three Bears**, for piano, by Mary Evelyn Calbreath.

(Arthur P. Schmidt Co., Boston)

Schmidt's Collection of Short Trios for violin, cello and pianoforte. Transcribed by Alfred Moffat.

REVIEWS

Operettas

(The John Church Co., Cincinnati, New York)

Captain Kidd, by William E. Beazley.—Operettas and pageants are generally most acceptable in every community around the school closing time and for the summer activities. Nothing is so enjoyable as local talent for Old Home Week. From this interest has developed what is known in America as the Little Theater movement, an outlet for study and local talent.

Captain Kidd, or *The Daughters of Robinson Crusoe*, is an operetta with a libretto by no less than Frederick H. Martens, who has written a very clever plot to the sparkling music of William E. Beazley. The characters consist of the eight daughters of Robinson Crusoe, sopranos, one contralto and one mezzo-soprano, **Captain Kidd** and the Rev. Dr. Kidder, for bass or baritone; Lord Bellamore, the Governor of New York, baritone; two pirate leaders, for tenor voice, and a quartet of male voices, pirates. The operetta is in two acts, one scene, and the time is the colorful years when pirates ruled supreme in the Caribbean Sea during the seventeenth century. A lot of comedy has been nicely worked out and equally shared among all the characters.

The musical numbers consist of sixty-five individual selections, including the choruses and overture. This seems like a great deal of singing but the numbers are short and snappy and very easy to sing. In the hands of a good director, who could be both stage and musical director, this would be a fine score for any community. It lends itself to either a lavish presentation in a well organized theater or the more simple facilities of the average school platform. The same thing goes for the costuming; they could be home made or rented at any expense.

Selections for Piano. Early Grades

(G. Schirmer, Inc., New York)

The following are various selections of early piano pieces for beginners picked at random from the new music of G. Schirmer, Inc. There is such excellent material being published today for the beginner that it is difficult to give sufficient space, which the importance of these works really demands.

Airs and Dances of the Eighteenth Century, arranged for piano solo by Angela Diller. The titles are *March of the Musketeers*, *Sir Pantaloon*, *Danse (Loujon)*, *Exaudet's Minuet*, *The March of the Three Kings* (published separately). These are dainty little salon pieces for the young student and at the same time have educational value. They are characteristic airs which are fundamental of their kind and yet charmingly worked out to hold the interest of the student who has had sufficient training to give some style in phrasing to them. Easily mastered by the child who has had two years' study.

Six Piano Stories for Beginners, by N. Louise Wright. The titles are *The Snow Man*, *Flag Day*, *Big Old Indian Chief*, *Hay Diddle Diddle*, *Gypsy Song*, *Sandman*. These baby selections are in one folder, neatly published, with large notes. Each one contains an average of from three to four lines. Aside from the simplicity of the melody, there is a little rhyme for each tune. The music is descriptive. Either the child or the teacher can sing the words, but the object is to impress the child with the rhythm of the individual number. Mrs. Wright always composes conscientiously and seriously for the beginner and one never goes wrong in accepting her studies.

After Sundown, a series of three pieces for the piano, by Frances Terry. The titles are *Valse Creole*, *The*

Masqueraders, *Hallowe'en Promenade* published separately). Second and third grade work, by a musician who constantly writes for the beginner and invariably writes well. These have exceptional educational value and have been given serious thought. There is great variety in the tunes, giving attractive melodies to interest the youngster. Work of this type makes more play out of lessons than drudgery. They are effective for little "show-off" pieces for the pupils' recital.

Two Diversions for the piano, by Berenice Violle, entitled *Playing Circus* and *On the Ice*. Published separately. More second grade work. *Playing Circus* is written with both hands in the treble clef most of the time, giving variety to the average number. Quite a few fundamentals are displayed here, the broken octave, thirds, triplets, grace notes, and the utmost consideration is given for an effective melody. *On the Ice* is another of the same type, employing almost the same form. Good study pieces of originality.

Three Descriptive Pieces for the Piano, by Frances Terry. The titles are *The Sleeping Giant*, *The Fairy Godmother*, *March of the Elves*. Published in one folder. For the child who has not quite grasped a sufficient amount of technique after two years' study. Very simple, and should offer no difficulty for that grade.

Four Childhood Sketches for the Piano, by Mathilde Bilbro. Published in one folder. The titles are *The Polar Bear*, *Little Boy Blue* (Fourth of July Piano-story), *Dreams*, and *The Circus Is Coming to Town*. Here again we have a well known musician who understands thoroughly the child mind and writes understandingly always. Each little piece has been given a rhyme so that interest will be enhanced.

Six Little Piano Pieces in Octaves, by Geza Horvath. Published separately. The titles are *Cradle Song*, *March of the Amazons*, *By the Fountain*, *The Juggler*, *Little Ballad*, *Peasant Procession*. Just as the titles indicate, each one is entirely different from the other, and constitute a complete and comprehensive study of the octave—octaves in every form, broken, and various rhythms. For instance, *The March of the Amazons* begins with the octaves in the right hand and then shifts to the left, giving both hands an equal opportunity. By the Fountain, on the other hand, has the octaves entirely in the right hand with a broken octave accompaniment in the left. Arpeggios are also employed while the right hand carries out this novel idea. These are excellent numbers and should be given early in the child's study in order to encourage dexterity and flexibility of the wrist. Naturally, with the very small child this is impossible until the hand is sufficiently large to make the octave. Excellent third grade work and highly recommended to all teachers.

Two Descriptive Pieces for piano, by Allene K. Bixby. The titles are *Light Heels* and *Skating Song*. Published separately. *Light Heels* is a rustic dance in three-four time and the *Skating Song* is an arpeggio study, which skips along at a merry rate. Both tunes are light and bright and should appeal to the little pianist.

Two Short Pieces arranged for piano solo, by Angela Diller and Elizabeth Quail. The number at hand is the *Allegro*, by Eleanor Gnessina. Miss Diller and Miss Quail have contributed much to the education and advancement of the beginner. The Diller-Quail books are known throughout the country and for scholastic series there are none better. Miss Diller, particularly, who has had so many selections reviewed in this column, is exceedingly careful in what she offers for the child mind. It is an interesting work and should meet with favor.

A Spinning Roundelay, by Theodora Dutton, a descriptive number for third grade piano students. The number presents little difficulty but it requires certain technical skill in the fingers, which would make it difficult for a lower grade. It is a bit Schubertesque in its atmosphere. Theodora Dutton also belongs to the class of modern musicians who give a great deal of time and attention to the beginner, and invariably produces something splendid.

A Bird in a Flower Garden, another descriptive piece for the piano, by Ida Bostelmann. For second grade piano students. A dainty number by a well known musician. It is short and should be used as an encore at pupils' recitals. A certain amount of daintiness and skill is necessary which should show beautifully what the pupils have learned for the year.

Songs

(Oliver Ditson Co., Boston)

Negro Dialect Songs, by Lily Strickland.—The words are by the composer. The titles are: *Lonesome Moonlight* and *Me an' Mah Pardner*. First rate popular Dark-town Follies, Keith's or the cabaret. At the same time, the music is well made. It is a rare combination of a skilled composer able to descend to the popular jazz vein of the day.

(Oliver Ditson, Boston)

Kissing's No Sin, song, by Addison F. Andrews.—A popular little song, humorous-sentimental in character. The words are quaint, of a Scottish flavor, and the music presents no difficulties either for singer or pianist.

Klibansky Studio Notes

The last recital which Mr. Klibansky gave at the Central Christian Church, with singers from his studio, was very enthusiastically received. The following participated: Alveda Lofgren, Alva Gressier, Marentze Nielsen, Louise Smith, Georgia Palmer, Ann Elliott, Mabel Buckingham and Cyril Pitts.

Vivian Hart, who was a member of Mr. Klibansky's summer classes for several seasons in Seattle, has arrived from Los Angeles, where she had unusual success. She has several important engagements pending, to be announced in the near future. Miss Hart possesses a beautiful soprano voice, combined with a most attractive personality. She has been studying with Mrs. Strong in Seattle, the latter also having been a member of Mr. Klibansky's master classes there.

Shara Hochman has been engaged by the Shuberts to appear in their Artists and Models Company.

OPINIONS OF THE PRESS

Hans Hess

Hans Hess scored another success at his annual Chicago recital, March 29. The following excerpts from the daily papers attest his success:

Hans Hess may be chided for so infrequently treating Chicago to his cello playing. He is one of the most reserved of musicians, and one of the most profound. What was formerly dignified in his playing has now been warmed into something touched with nobility. His music is obviously freed by intent, and beautifully moulded phrases Sunday afternoon had the urgency and spontaneity which suggested that melody was the natural vehicle by which the composer and the player sought to bring into evidence ideals which, for the moment, were of absorbing and exclusive import. The cello, which is perhaps the most delicate of instruments to coax into unhampered expressiveness, may, when it is speaking truly, become the most poetic of instruments. The fancy, the elevation and the eager setting aside of all considerations except the sole one in hand which mark the spirit in which the poet works, was abundantly apparent in Hess' playing. His music had that instantaneous spiritual obviousness which is the characteristic of genuine music. —Eugene Stinson, Chicago Journal.

Mr. Hess played the Lalo concerto for violoncello excellently with mellow tone and clean technique. The Romanza he played with poetic feeling and sustained the melody with tone of lovely quality and delicate shading. The bravura passages he brought out brilliantly. There was fine sense of proportion all through the work. The melodic line was clear and the decorative figures well adjusted. A fine artist. —Karlton Hackett, Evening Post.

He has lost nothing of his technical proficiency, his purity of intonation, his honest, sane

balanced musicianship since last we had the pleasure of listening to him. —Herman Devries, Chicago American.

Hans Hess, in a sonata by Sammartini, brought forward his artistic virtues in effective display. These include a tone of virile, penetrating quality, sturdy rhythms, fine sense of form and of the melodic dictation necessary to its definition. —Glenn Dillard Gunn, Herald-Examiner.

Hans Hess, the cellist, gave one of his occasional recitals at the Playhouse and confirmed an impression of a number of years standing that he is a first-class solo artist. He was well worth hearing. —Edward Moore, Chicago Tribune.

Helen Fouts-Cahoon

Helen Fouts Cahoon, coloratura soprano of Chicago, was accorded the following press tribute after her Little Rock (Ark.) concert:

Musicians of Little Rock were delighted with the concert given by the well-known coloratura soprano, Helen Fouts-Cahoon of Chicago. Mme. Fouts-Cahoon's charming personality added to the delight her hearers had in the rendition of her unusually well-chosen programs. Her lovely flute-like voice was heard at its best in her French group. Saint-Saens' The Nightingale was sung in costume as Jenny Lind. Following The Nightingale and the Rose, sung with surpassing beauty and clarity of phrasing, she gave as an encore Dalcroze's Le Cour de Ma Mie. Selections by American composers were given with a delicate perception of tonal values delightfully sympathetic and dramatic. Not soon will those who heard Mme. Fouts-Cahoon forget her surpassing beautiful voice. —Arkansas Democrat, December 6, 1924.

Robert Quick

Having won a solo appearance with the Chicago Symphony Orchestra in this year's contest promoted by the Society of American Musicians in Chicago, Robert Quick scored heavily at the popular concert re-

cently, winning high praise from both public and press. The Chicago critics eulogized this gifted violinist (who has received his training under the prominent violin instructor, Richard Czerwonky) as follows:

Mr. Quick accomplished a first class performance with suave, refined tone, excellent spirit and technical development that carried him triumphantly across all obstacles. These contests justify themselves when they produce talent of such an order. —Chicago Tribune.

Mr. Quick proved in it that he sensed its classic form, the nobility of its melodies, the purity of style essential to its presentation. He proved, further, that his command of tone extends to the most delicate shades and gradations of texture, that he is keenly sensitive to the melody's curve of beauty, that his technical command is already well developed. —Chicago Herald and Examiner.

He played the Spohr Gesangs scene for violin and orchestra excellently. There was appreciation for the music, purity of tone and clean technique. Mr. Quick had himself well in hand, knew exactly what he was to do and did it with fine poise. The melody he gave with poetic feeling and warmth of tone, and the bravura passages came out with clarity. —Chicago Evening Post.

The young player proved himself competent in this piece and gathered much praise for his work. —Chicago Daily News.

He has an unfailing, an unshakable feeling for the instrument he plays, for the spirit and the persuasiveness of what is written for one of the most individual of instruments, and for what may be accomplished within the rigid limits, and in the face of the difficulties which make his a lofty and arduous procession. Quick's performance of it was poetic, as performance of Spohr's music ought always be. It had a clear and limpid line, gravity, ease and understanding. The young man's appearance was justified not only by his comparative excellence as a student, but even more so by his ingratiating quality as an artist. —Chicago Journal.

Cecile de Horvath

Cecile de Horvath was pronounced "one of the greatest artists ever to visit Gunnison" (Colo.), in the Gunnison Republican of November 28. The criticism continued as follows:

One of the outstanding musical events of the season occurred last Saturday night at the College Auditorium when Cecile de Horvath, distinguished young pianist, appeared in recital. Mme. de Horvath, playing for a large and appreciative audience, won immediate favor not alone by her wonderful artistry, but also by a pleasing individual personality which permeated her whole work. Especially delightful were Chopin's polonaise and Liszt ballade in B minor based upon the pathetically tragic story of Byron's Prisoner of Chillon. Irish Washerwoman and Turkey in the Straw proved pleasing classical selections as played by Mme. de Horvath. It is not too flattering to say that Mme. de Horvath, in addition to being one of the greatest artists ever to visit Gunnison, proved unusually popular with an audience which admired and appreciated her distinctive style and individuality.

Nevada Van der Veer

Des Moines, Iowa, lauded Nevada Van der Veer greatly following her appearance there as Delila in the Saint-Saens work. She has been re-engaged to sing The Messiah again in Pittsburgh with the Mendelssohn Club, Christmas, 1925. The Des Moines Capital said:

Des Moines should hear Nevada Van der Veer again. She has without question one of the most beautiful contralto voices heard here in many years; it is soft, silken and gorgeous in its colorings and shadings. She sang the song of spring and the invocation to love, and made of them mood preludes to the aria, My Heart At Thy Sweet Voice. Her graciousness and personality endeared her to the entire audience, the orchestra and chorus.

Ann Arbor to Hear Fine Concerts

Charles A. Sink, secretary and business manager of the University School of Music, Ann Arbor, Mich., was a recent visitor in New York, making the trip immediately following the Ann Arbor Festival. After leaving New York Mr. and Mrs. Sink planned to visit Niagara Falls and other points of interest in this section of the country.

In addition to the comprehensive instruction given to students at the University School of Music, they are privi-

Reception at John Warren Erb's Studio

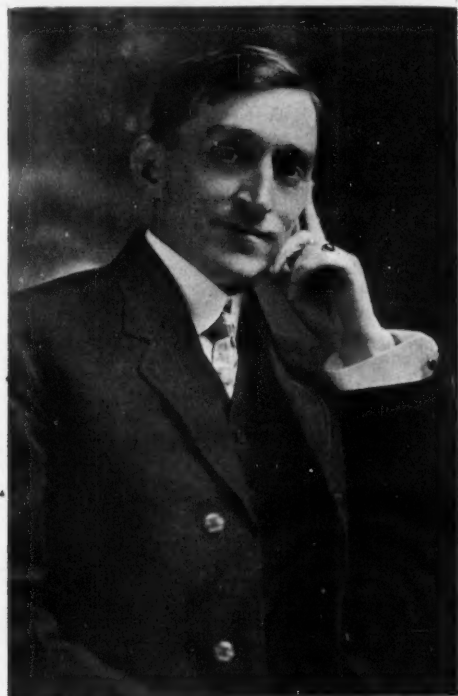
John Warren Erb held a reception in honor of Dr. and Mrs. Hollis Dann in his New York studio on the evening of June 4. Dr. Dann, a national figure in educational music, recently resigned his position as state superintendent of music in the schools of Pennsylvania to accept the directorship of the department of music at New York University. Mr. Erb, who for three years has been associated with the New York University summer school for supervisors in the capacity of choral and orchestral conductor, will be associated with Dr. Dann in his University activities.

An interesting program was presented at the reception by Steel Jamison, tenor, and Ralph Grosvenor and Darl Bethman, baritones, assisted by Irene Percival, harpist. Ruth Rodgers, a former protegee of Dr. Dann's, sang a group of songs, and the program was completed by the appearance of Kitty Cheatham, who has recently returned to the concert stage.

Among the well known musicians and critics present to meet Dr. and Mrs. Dann were Kitty Cheatham, Ruth Rodgers, Bertyne McCollins, Dr. William C. Carl (director of the Guilford Organ School), Mr. and Mrs. Paul Stoeving, Edwin Hughes, Lida Low, Bernice White, Gena Branscombe, Steel Jamison, Elsie Baker, Mrs. Carl Fischer, Ella Bachus Behr, Ralph Grosvenor, Mr. and Mrs. H. R. Young, Mary Pinny, D. Bethman, Marguerite Potter, Harriet Brower and Franklin Ford.

Kindler to Appear in Houston

On November 18 next, Hans Kindler will appear in concert in Houston, Tex., under the direction of the well known local manager, Edna W. Saunders, of that city. Additional en route dates for the artist will be announced shortly.



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CHARLES A. SINK.

leged to hear concerts during the season by many prominent artists. Mr. Sink is especially enthusiastic over the splendid list of attractions which will be offered during 1925-26, and justifiably so, as a perusal of the following will prove: October 15, New York Symphony Orchestra, Walter Damrosch conducting; November 3, John McCormack; November 14, Ernestine Schumann-Heink; November 23, Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting; December 7, Cecilia Hansen, violinist; December 11, Louis Graveure, baritone; the Hinshaw Opera Company in a performance of Elixir of Love some time in January; January 26, Walter Gieseking, pianist; February 26, London String Quartet; March 8, Detroit Symphony Orchestra, and April 7, St. Olaf Choir.

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BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore. April 1st, June 22nd, Aug. 1st.

KATHARINE M. ARNOLD, 93 Madison St., Tiffin, Ohio. Arnold School of Music.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normal Classes, June, July, August.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Normal Classes, Dallas, June 1; Denver, Colo., July 20.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas.

GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. April, Amarillo; June, Albuquerque, N. M.; July, Amarillo; August, Boulder, Colo.

MRS. U. G. PHIPPEN, 1536 Holly St., Dallas, Tex. Normal Classes: Dallas, June and August; Ada, Oklahoma, July.

ELIZETTE REED BARLOW, 48 George St., New Bern, N. C. Normal Class, August 1, Asheville, N. C.

MAUDELL LITTLEFIELD, Dunning School of Music, 3611-13 Main St., Kansas City, Mo. Normal Classes June, July, August.

VIRGINIA RYAN, 940 Park Avenue, New York City.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill. Normal Classes, Dallas, Texas, July. Chicago, August and September.

MRS. STELLA SEYMOUR, 1219 Garden Street, San Antonio, Tex.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

HARRIET BACON MACDONALD, 825 Orchestra Bldg., Chicago, Ill. Dallas, Texas, June 1; Cleveland, Ohio, July 6; Detroit, Mich., August 10.

ISOBEL M. TONE, 626 S. Catalina St., Los Angeles, June, 1925.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Cincinnati Conservatory, June. Information about other classes on request.

MRS. S. L. VAN NORT, 224 Tuam Ave., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

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GOTHAM GOSSIP

220TH MALKIN CONSERVATORY CONCERT

De Witt Clinton High School auditorium was the scene, May 24, of the 220th concert by the Malkin Conservatory of Music, when twenty piano and violin numbers were performed. A largo by Bach was played by a large violin ensemble; also Vivaldi's Concerto Grosso was performed by the orchestra, both conducted by Jacques Malkin.

MANUEL GARCIA MACIAS RECITAL AT VIRGIL SCHOOL

A program of piano works by Beethoven, Chopin, Henselt, Rubinstein and Liszt was performed by young Manuel Garcia Macias at the Virgil School of Music, West End Avenue, May 21. The program was a dignified one, much enjoyed by the assemblage. May 16, eight boys and girls gave illustrations of technic both on the Virgil Claviers and pianos, and on May 15 four pupils played more advanced music.

A five weeks' summer session will be held at the Virgil School for teachers, players and earnest students of all grades, beginning July 6.

HOWARD-EMPIE JOINT RECITAL

At Wanamaker Auditorium, May 13, Eunice Howard, pianist, was assisted by Mabel Empie, mezzo-soprano, in a joint recital. Miss Empie was especially successful in her singing of two songs by Kriens-Vision, and I Hear a Lark at Dawning. Miss Empie has given several radio recitals, and is featured as singer of many of the songs published by Witmark.

TWO GARZIA PUPILS HEARD

The Washington (D. C.) Times recently printed a picture of Vivienne L. Winstead, pianist, who won the contest among pianists, conducted by the Music Clubs of Roanoke, Va. This entitled her to go to Portland, Ore., to compete with other pianists before the Biennial Convention of the National Federation of Music Clubs. Miss Winstead is an employee of the Treasury Department, and is a pupil of Felix Garzia, as is also Rosemary Finckel, whose recent recital in the New York Ampico Studios was noted in this paper. April 29 she gave an informal recital for the students and teachers of the Eastman School of Music, Rochester, N. Y.; newspaper notices of her playing were most flattering.

PIRANI IS SUBJECT OF BROOKLYN EAGLE SKETCH

Eugenio di Pirani is the subject of a brief article, under the caption Artists I Have Known, written by Dr. Alma Webster Powell, in the Brooklyn Daily Eagle of May 11. She tells much of interest of the Brooklyn composer and pianist, Pirani, including many humorous incidents.

NATIONAL CALIFORNIA CLUB MUSICALS

At the May 19 monthly musicale of the National California Club, Mrs. Thomas J. Vivian, president, the artists were Madeline Hulziger, soprano, and Constance Mering, pianist; music at this club is always of a high standard.

VAN BOMMEL'S NEW RESIDENCE-STUDIO

Jan Van Bommel, Dutch-American baritone and teacher, recently removed from Washington Heights to 1009 Sixth Avenue, corner 57th Street, where he combines studio and residence. Recitals by himself and pupils, given both in public halls and in social environment, have been noted in the MUSICAL COURIER.

WARFORD'S OPERATIC REVUE

Claude Warford's Operatic Revue was the feature at the Sheridan Theater, New York City, on May 26. Twenty of Mr. Warford's pupils were presented in four acts of his novel entertainment. Gertrude McDermitt, contralto, and Joseph Kayser, baritone, assisted by the chorus, were heard to fine advantage in a scene from Il Trovatore. Florence Otis, soprano, made a decided hit with Charmant Oiseau. Walter Koch both sang and acted the Drinking Song from The Merry Wives of Windsor, with splendid gusto and finish. The entire company joined in Allah's Holiday as the finale, preceded by Mr. Warford's Dream Song sung by Florence Otis. Willard Sektberg led the orchestra. The ensemble consisted of the Misses Bell, Breese, Callan, Freeman, Ginsberg, Hatch, Holly, Janes, Nevin, O'Connor, Roe, and Sheldon, and Messrs. Campbell, Edman, Johnson, Nerhood, and Siegfried.

GRASSE IN BALTIMORE

Edwin Grasse, violinist and composer, played his new American Fantasy, as well as his Polonaise, with the John Hopkins Orchestra, Charles H. Bochau, conductor, in Baltimore, May 26. The Fantasy is an ingenious work with Yankee Doodle and Dixie intermingled, and the work, so peculiarly American, was a great success. Mr. Grasse also played with the first violins in all the other works of the evening. Three thousand people heard and applauded Mr. Grasse, so the event was a splendid one for him personally. Within three years this orchestra has performed three new compositions by him, under conductor Charles Bochau. June 4, station WPG broadcasted his Atlantic City High School organ program.

G. Lombardo Pleases Stamford

Chev. Gioacchino Lombardo, Italian tenor and New York teacher of singing, gave a concert for the benefit of the Victor Emanuel Society in the Columbus Theater, Stamford, Conn., on June 7. The assisting artists were Margaret Hamill, soprano, and Mario Cayata, cellist.

Sig. Lombardo—who was heard in an aria from Andrea Chenier, Giordano; Visione Veneziana, Brogi; Ave Maria, Mascheroni; Vesti la Giubba, from Pagliacci, Leoncavallo, and Corengrato, by Cardillo—created a decidedly favorable impression. In addition to the solo numbers Sig. Lombardo, together with Miss Hamill, sang duets from Aida and Rigoletto. Miss Hamill sang numbers by Mascagni, Moscatto, and Leoncavallo. Mr. Cagata played several cello solos.

Organist Gleason's Recital Activities

Harold Gleason began his organ recital activities this past season by giving his annual recital in Kilbourn Hall, Rochester, where he is head of the organ department, Eastman School of Music. At one of the Rochester Philharmonic

Orchestra programs in the Eastman Theater he appeared as soloist in the first performance of Dupre's Cortège and Litanie; the work and his playing were received with enthusiasm. After playing in New York at the Wanamaker Auditorium the Herald Tribune said in part that "He gave a performance suggesting a prominent place among American organists, with thorough command of the technical requisites and the expressive resources of his instrument." In Boston he appeared as recital giver before the New England chapter of the American Guild of Organists, achieving marked success. He also gave a recital at Wellesley College and made records for the Skinner Organ Company.

Mr. Gleason's standing as a concert artist is of the highest, for he plays everything from memory and knows in detail all tone possibilities and mechanical developments of the modern organ; finally he interprets in such a manner as to make direct appeal to the average listener, including in his repertory everything of the classic and modern literature as well as the works of American composers.

Estelle Liebling Pupil Successful in Opera

Beatrice K. Eaton met with great success recently in New Orleans where she sang Amneris in Aida. The New Orleans Item wrote that she sang "with the ease and fin-



Clarke Studio photo

BEATRICE EATON.

ish of the trained artist. She has a rich mezzo-soprano of unusual power and warmth, and won an ovation from the audience. The Morning Tribune thought she was "an excellent Amneris, possessing a rich mezzo voice, warm, vibrant, and, with a face of fine dramatic power, lent highly emotional color." The Times-Picayune, one of the oldest papers of the city, and one of the most conservative, said that she "possesses a voice with many lovely tones, and a great familiarity with the stage." The New Orleans States felt "she was quite at home, singing with startling effect as Amneris."

Gescheidt Pupils in Church Positions

Adelaide Gescheidt's singers are in constant demand for church positions, as well as in concert, oratorio and opera. In each case they demonstrate her scientific principles of normal natural voice development, and are known for their dependability and fine artistry.

Among the many now singing in prominent churches in and near New York, may be mentioned: Fred Patton, baritone, re-engaged, Fifth Avenue Presbyterian Church, New York; Frederic Baer, baritone, re-engaged, First Presbyterian Church, Brooklyn, and Temple Ahab Sholem, Newark, N. J.; Judson House, tenor, re-engaged, St. Nicholas Collegiate Church, and Temple Emanu-El, New York; Charles Stratton, tenor, re-engaged, Brick Presbyterian Church and Temple Beth-El, New York; Marley Sherris, baritone, Woodcliff Reformed Church, Woodcliff, N. J., and Mt. Zion Temple, New York; Denton Bastow, tenor, re-engaged, Munn Avenue Presbyterian Church, East Orange, N. J.; Hazel Drury, soprano, re-engaged, University Avenue Presbyterian Church, New York; Margaret Sherman, dramatic soprano, Ocean Parkway Methodist Church, Brooklyn; Marion Ross, soprano, Old Bergen Reformed Church, Jersey City; Chester Moffett, baritone, Union Temple, Brooklyn; Marshall Monroe, tenor, Flatbush Congregational Church, Brooklyn; Edward Lockwood, baritone, First Presbyterian Church, Glen Cove, L. I., and Temple of the Covenant, New York; Elizabeth Brainard, soprano, North Congregational Church, New York; Lucille Banner, soprano, Free Synagogue, Carnegie Hall, New York; Bentley Ford, baritone, St. Marks-in-the-Bowery, New York; Alba Clawson, soprano, Greenwich Presbyterian Church, New York, and Adeline Grabber, dramatic soprano, Washington Park Methodist Church, Bridgeport, Conn.

Geon Artists in Vaudeville

Christine Fonteyn, soprano, who has been coaching with Marcella Geon for the past two seasons, has been engaged for a ten weeks vaudeville tour on the Loew circuit. Miss Fonteyn's appearance in New York recently at the Loew State Theater, was a splendid success.

Miss Geon is particularly gifted in her coaching in that she emphasizes the importance of diction, and most of her artists display unusually fine diction, thus reflecting great credit on her work.

ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Brunswick, Me.—The Junior Choir of the Church of St. John the Baptist presented the Mexican operetta, *Papita*, to a full house at Cumberland Theater, May 17, for the benefit of the church. Specialties were given by the Bowdoin College Glee Club, Camille St. Pierre, Anthime Fortin and Francois Moens. Leading parts were taken by Raymond Withey, Rose Thibaut, James Thompson, Martha Carlson, Elwyn Hennessey, Gertrude Hennessey, Edward Terviz, Nathan Greene, Louise LaPointe and Jeannette Harvey. L. N. F.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio.—Franklyn Carnahan presented the following artist students in piano recitals, at his studio on Euclid Avenue, during the month of May: Naomi Gratz, Alma Schirmer and Elvin Schmitt. N.

Fall River, Mass.—In Temple Hall, Alma Gagnon, graduate of the Hans Schneider Piano School, gave a concert assisted by the Providence Philharmonic Orchestra, Hans Schneider, director, and Robert Gray, concertmaster. Miss Gagnon was well received by a large audience and her playing was brilliant and musicianly. G. F. H.

Kansas City, Mo.—Walter Ehrnman, Kansas City tenor and teacher, pupil of Anne Stevenson of New York City, is now studying with Mario Ancona in Florence, Italy. Mr. Ehrnman spent the past seven months touring extensively in the Orient. B.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Madison, Wis.—The Second All-Wisconsin High School Music Contest, under the auspices of the University of Wisconsin School of Music, took place on May 14 and 15. The committee in charge, Profs. Mills, Gordon and Coon, and Miss Borge, instituted a number of changes which added to the event. Preliminaries were held in the nine normal school districts of the state on April 24 and 25, under the supervision of the music departments of these schools. Approximately 1,000 participated, out of which some 600 entered the finals at Madison. Another unique feature was that these department heads acted as judges in the final contest, eliminating all possibility of favoritism in scoring the events. Large crowds in attendance attested to the widespread interest. The ensemble work especially was meritorious—the choral work of the Blind School of Janesville receiving particularly great applause. A large traveling trophy, held by the Madison Central High School during the past year, which is accorded the school who masses the greatest number of points, was given to Riverside High School of Milwaukee, though Racine was only a few points behind in the scoring and the Wisconsin High School, Class B, third in rating. D.

New Haven, Conn.—The commencement concert of students in the School of Music, Yale University, took place at Woolsey Hall, June 3, when the New Haven Symphony Orchestra, David Stanley Smith, conductor, collaborated with various graduates. Among them Katherine Hazel Burnham, violinist, won high honors in her playing of the Bruch Romanza, and for her own Prelude in F minor for orchestra. This young girl comes of a musical family, her brother being organist of the leading church of Clinton, Conn., and her sister-in-law, Marjorie Schnelke Burnham, having a lovely voice; she was awarded the degree of Bachelor of Music. Others concerned in the program were Albert Iver Coleman, Dorothy Gertrude Hull, Giovannina Maria Deblasiis, Helen Joy Sleeper, Frank Rascati, Angeline Kelley and Ralph Eggleston Linsley. R.

Norwich, N. Y.—The regular annual recitals by pupils of Sadie M. Quinn, pianist, who studied with New York instructors as well as at the New York State College for Teachers in Albany, N. Y., was held at K. of C. Hall, June 3 and 4. Half a hundred pupils were associated in these programs, playing pieces mostly by modern composers, including also duets and piano trios. Names of representative Norwich families were noted on the program, including the daughter of the Mayor, and others too numerous to mention; both affairs attracted crowds and the students did well. Miss Quinn will spend this summer as before in study at Albany. S.

Presque Isle, Me.—Beryl Palmer, of Boston, gave a well liked piano recital here recently for the Clef Club. Miss Palmer, who is a Maine native, studied first with Mrs. Edward I. Waddell. She was graduated from the Faelton School of Music in Boston and has studied with Stuart Mason at the New England Conservatory of Music. She made a special study of pipe organ with Lloyd Del Costello and for the past three years has been a church organist in Boston, doing piano work with such orchestras as Nassiss', Barnes' and William Hoffman's. L. N. F.

Ridley Park, Pa.—An interesting program was given recently in the auditorium by the Edward MacDowell Junior Music Students' Club, made up of pupils of Mrs. E. W. Fenn. The following participated: Ethel Smeltzer Littlehales, Helen Friday, Sue Collins, Myra Chesnut, Anne and Sam Gray, Kennett Yeager, Elizabeth S. Doerr, Virginia Crenshaw, Marjorie Turnbull, Josephine Stelwagon, Edith Egleson, Betty Sturm, Frances O'Brien, Mary Fagan, Kathryn Hopkins, Nancy Deane and Mrs. Fenn. M.

Rochester, N. Y. (See letter on another page.)

San Antonio, Tex. (See letter on another page.)

Saskatoon, Sask., Can.—The twelfth annual Saskatchewan Musical Festival, held under the auspices of the Saskatchewan Musical Association at Regina, May 20, 21, 22, and at North Battleford, May 25, 26, 27, attracted widespread interest. Regina Choral Society, with a mark of 187, won the Grand Challenge Shield for the finest concerted singing at the festival, winning by one point over the Metropolitan Methodist choir, Regina, provincial winner in class A choirs. Third Avenue Methodist Choir, Saskatoon, led by Francis Stevenson, came first in the north with 179 marks. Dr. James Lyon, of London, Eng., and Dr. Edward Broome, of Toronto, declared the choral singing in Western Canada to be the finest they had heard on any of their tours as adjudicators. J. S. Welsman, Toronto, judged the instrumentalists awarding the Musical Art Trio, coached by Lyell Gustin, highest marks in any of the concerted instrumental classes. The members are Herman Walecke, Herbert Pickering and Fred McEown, violin, cello and piano. Fourteen first awards came to Saskatoon alone. Creditable entries in orchestras and brass bands were made by rural communities. Prince Albert Choral Society, led by Mme. J. E. Morrier, took the class B honors for the province, competing against North Battleford. Voice pupils of Mrs. F. B. Morrison, Helen Davies Sherry, Yvonne Gagnon, W. H. Jessop and W. C. Fyfe were among the provincial firsts in both class A and B. For the second year in succession Evelyn Eby, of the Gustin Studios, received the provincial gold medal in piano.

Charles Peaker, formerly organist of the Baptist Church here, now organist and choirmaster of Knox Presbyterian Church, Peterboro, Ontario, received the degree of Bachelor of Music at University of Toronto, June 4. He is a pupil of Healy Willan and Ernest Seitz. Mr. Peaker's home is in Saskatoon and he received his piano instruction here at the Palmer School of Music.

Saskatoon has promise of at least two fine events for next season. The Musical Art Club has signed contracts with Toscha Seidel for November 20, and Percy Grainger for March 23, 1926. Both concerts will be in Third Avenue Methodist Church.

Much interest is evinced in the summer masterclass to be held here by Jeannette Durno of Chicago.

The annual open day of the Women's Musical Club was held in the First Baptist Church late in April. The following were on the program: Mrs. E. B. Haffner, Mrs. D. J. M. McGeary, Mrs. E. G. Reinhart, Mrs. H. O. Wright, Mrs. A. M. Gibb, Mrs. F. B. Morrison, Yvonne Gagnon, Millie Lusk, Marjorie Wilson and L. Applebe Phillips. A ladies' chorus was conducted by Sydney Aird Hogarth.

Program Music was the topic chosen for the April meeting of the Musical Art Club, an organization of young men students of music.

Yvonne Gagnon, dramatic soprano, assisted by select pupils, gave a well attended recital at the King George Hotel, April 16, Mrs. C. D. Mitchner and Mrs. Frederick King playing the accompaniments.

Festival solos and conservatory examination pieces formed

the program of a recital, given a week ago, by voice pupils of W. H. Jessop.

The Lyell Gustin Piano Studios presented their final recital for the season the end of March. Evelyn Eby, Millicent Luck, Josephine Kurtze, Irene Maguire, Fred McEown and Reginald Bedford were the pianists.

Brahms' Requiem was given its initial presentation in Saskatoon this spring by Third Avenue Methodist Church Choir, conducted by Francis Stevenson. The soloists were Sydney Aird Hogarth and Leonard Tupman. Arthur L. Bates presided at the organ. C. L. K. H.

Toledo, Ohio. (See letter on another page.)

Orpheus Club Enjoys McCollin Work

PHILADELPHIA, PA.—At the Orpheus Club concert, April 29, one of the most interesting numbers was *The Towers of Spring* (published recently) by the late Edward G. McCollin, with words by John H. Ingham. It is a charming composition, handled in the pleasing style which is characteristic of Mr. McCollin's works. It is decidedly singable and more than pleasing to the ear. M. M. C.

Stickles Pupils Heard

William Stickles presented the following pupils in recital on June 11, at his new studio in Steinway Hall. Those who appeared were Roberto Curry, Eleonore Hart, Marie Illava, Marie Serrano, Barbara Welty, George Dudley, George Huntington, and Mishka Ivany.

Barbara Lull Under Friedberg Management

Barbara Lull, violinist, pupil of Prof. Leopold Auer, who has appeared in concert in this country and in Europe, has signed a contract to be under the exclusive management of Annie Friedberg for this coming season. Miss Lull will make her New York debut at Town Hall on October 30.

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SAN FRANCISCO PLAYS HOST TO CALIFORNIA F. M. C. CONVENTION

Brower Heard in Concert—Opera Season Promotes Great Interest—Other News

SAN FRANCISCO, CAL.—With the arrival of some 250 delegates and guests from all over the state, from Arizona, Ohio, New Mexico, New York City and Honolulu, the California Federation of Music Clubs, embracing 143 separate bodies throughout the state, with Lillian Birmingham, of this city, as president, opened its Seventh Annual Convention at the Palace Hotel on June 2. The out-of-the-state guests had stopped over enroute to the National Biennial of the Federation of Music Clubs at Portland, Ore., which followed the local sessions. Supervisor J. Emmet Hayden delivered the address of welcome to the delegates in behalf of Mayor James Rolph, Jr., who was out of the city, following an invocation by the Rev. W. K. Guthrie, pastor of the First Presbyterian Church, and the formal greeting from the executive board of the Federation by Mrs. John P. Coghlan, its chairman.

Organization and committee reports occupied the morning session, while in the afternoon a musical program was given by the winners in the contest for young professional musicians which was instituted by the National Federation of Music Clubs.

In the evening the delegates and guests were entertained at a banquet, with Joseph S. Thompson, of the Bohemian Club, as toastmaster, and Mrs. Birmingham presiding. A long list of notable guests were present, among them being Mr. and Mrs. Lawrence Tibbitt, Julia Claussen, Emil J. Polak, Josef Lhevinne, Lazar S. Samoiloff, W. J. Heiderman, Robert I. Bentley, president of the San Francisco Opera Association; Gaetano Merola, general director of the opera company; John D. McKee, president of the San Francisco Musical Association; Mr. and Mrs. Yeatman Griffith and their daughter; Dr. E. E. Marvin, president of the University of Arizona, and Mrs. Marvin, and several other equally distinguished visitors. Following the banquet, the San Francisco Musical Club presented its "Mother Goose Revue."

MARION HOVEY BROWER

Marion Hovey Brower, protegee of Alice Campbell Macfarlane, whose generosity is responsible for the establishment in this city of the Master School of Musical Arts of California, and a pupil of Lazar S. Samoiloff, New York vocal pedagogue and director of this institution, gave a recital on June 2, under the management of Alice Seckels. Although Miss Brower's recital came at the end of a long season, interest was manifested due to her successful New York debut last winter. Gifted with a voice of exquisite texture, admirably employed, and rare musical intelligence, Miss Brower made a varied program intensely attractive. Singing a group of German lieder with the right tone color for every mood the young artist exhibited a keen appreciation of their sentiment and style. Miss Brower was accompanied by Emil J. Polak, who displayed an easy mastery of his instrument and a nice perception of nuances and feeling.

INTEREST MANIFESTED IN OPERA SEASON

The membership of the San Francisco Opera Association to date has subscribed a total of more than \$44,000 in ticket reservations for the coming season of grand opera, under the direction of Gaetano Merola, scheduled to open here about September 19. This figure establishes a new box office record for the association. As a further evidence of the interest that has been manifested in the third season, which will be given in the Civic Auditorium, Edward F. Moffatt, business manager, reported that all of the thirty-six boxes have already been sold. In fact, there was a large over-subscription and an appeal has been made to the association to increase the number of boxes.

NOTES

Edouard Deru, Belgian violin virtuoso, has returned to San Francisco from several weeks' absence in Chicago and other Eastern cities, where he conducted masterclasses and appeared in recitals. Mr. Deru will leave shortly for Denver, Colo., to conduct a masterclass during the summer.

Joseph D. Redding, composer, has been the recipient of many honors since his return from Monte Carlo, where he and Templeton Crocker rejoiced in the success of their opera, Fah Yen Fah.

Alexander McCurdy, Jr., organist of this city and a former pupil of Wallace A. Sabin, is now playing at the Church of the Redeemer in Morristown, N. J. Mr. McCurdy is studying in New York with Lynnwood Farnam, organ; Edwin Hughes, piano, and Rosario Searles, composition.

William J. McCoy, pedagogue, author and composer, gave a luncheon in honor of William J. Henderson, critic of the New York Sun, who is at present giving a series of lectures at the Master School of Musical Arts of California.

Julia Claussen, mezzo-soprano of the Metropolitan Opera, has opened her classes at the Master School of Musical Arts of California.

Edith M. Cauby presented some of her pupils in an enjoyable studio recital recently.

Three advanced pupils of Mary Alverta Morse gave a charming program of songs at her studio. They were Marie Wallman, Morton Rittler and Mrs. Edgar James. Elsa Naess, pianist, was the assisting artist.

Otto Rauhut, violin teacher, introduced a number of his pupils to a large audience that exhibited unusual interest and appreciation.

Alma Schmidt-Kennedy gave two studio recitals during the latter part of May which attracted large audiences and added to the already enviable reputation of Mrs. Kennedy as a teacher of piano and her pupils as performers.

Janet Malbon, soprano, gave a song recital for the To Kalon, Cap and Bells and Allied Arts Clubs recently and created a genuine impression through the beauty of her voice and finished artistry.

Mrs. Robert Leitch, possessor of a lovely lyric soprano voice, has been giving a series of informal musical evenings.

Edith Marie Benjamin and Henry Douglas Bacon Soule were married in New York on May 8.

August Johnson, prior to his departure for the East, gave a program of Scandinavian composers at the fourth musical

soiree in the G. Arthur Kelley home in Piedmont. Mr. Johnson was accompanied by Carol Jarboe.

Olive Reed Cushman, vocal teacher, gave a charming reception at her Oakland Studio in honor of Lazar S. Samoiloff, Marion Hovey Brower, Alice Campbell Macfarlane and Alice Seckels.

Yeatman Griffith, vocal teacher of New York, has arrived and is being cordially welcomed by his many friends and pupils. Mr. Griffith is conducting a large class of well prepared students, eager to continue their work under his splendid guidance. Mr. Griffith and his wife were the guests of honor at Ida Scott's reception recently.

The Loring Club gave the fourth concert of its forty-eighth season at Scottish Rite Auditorium, May 26, under the direction of Wallace A. Sabin. A capacity audience enjoyed every moment of the well selected and well interpreted program.

Viola Myrick Cottell, coloratura soprano, pupil of Isabelle Marks, gave a concert in the Colonial ballroom of the St. Francis Hotel which proved a decided triumph for the efficient young vocalist.

Mrs. Frederick Crowe, who has just completed her term as president of the Pacific Musical Society, has returned from Los Angeles where she appeared as piano soloist on a program given by the La Crescenta Women's Club.

C. H. A.

Sophie Braslau "Queen of Contraltos"

The latest American singer to win success in Germany is Sophie Braslau, who drew virtually a capacity house at her Berlin debut and attracted a sold-out hall at her second appearance in that city. Miss Braslau's success in Europe is so pronounced that she has decided to sing abroad until late in October, and will not begin her concert tour in America until November.

Prior to sailing for Europe, Miss Braslau made an exceptionally successful appearance in Massey Hall, Toronto, Canada, the critics devoting columns of space to praising her singing. According to Augustus Bridle, in the Toronto Star, "Vocally Sophie Braslau is the greatest contralto ever heard in this city." The Mail and Empire was of practically the same opinion: "No combination of glorious sound and superb drama has been heard this season in Massey Hall like that provided by Sophie Braslau. . . . After hearing her for the third time, one has no hesitation in saying that she is the finest contralto now singing for the American public." Lawrence Mason, in the Globe, stated: "She is truly regal in appearance and bearing, and completely dominates a concert hall by her masterful personality as well as by the magnificent instrument at her command and by the prodigious artistic mastery which unerringly produces whatever effect she chooses. 'Queen of Contraltos' is no misnomer for this commanding artist." "What a thrilling, glorious, golden voice is Sophie Braslau's, surely one of the greatest contralto voices in the world!"—said the critic of the Evening Telegram, and Hector Charlesworth, writing in the Saturday Night, said: "Seldom have I enjoyed a song recital so much as that at Massey Hall, and never have I heard one which put the singer to a more severe test. In variety and musical excellence it could hardly have been bettered. As one has remarked before, Miss Braslau's voice is remarkable for brightness and clarity, very unusual attributes in voices of pure contralto quality."

Lucille Chalfant a Braarud Artist

Lucille Chalfant recently scored a success as Gilda in Rigoletto in a performance given at the Theatre Gaite-Lyrique in Paris by Paul Longone's new Opera Company. According to press reports, this young American coloratura soprano was recalled six times at the end of the third act. Miss Chalfante was booked to appear with the Longone Opera Company twice each in Lucia, Rigoletto and Martha. She also has been chosen to sing leading roles in the Queen of the Night and The Magic Flute at the Mozart Musical Festival at Baden-Baden in August. Since 1917 Miss Chalfante has studied in New York with Martha Braarud, well known as a teacher in Paris, Milan, Florence and Rome. Mme. Braarud also has won success singing soprano roles in opera.

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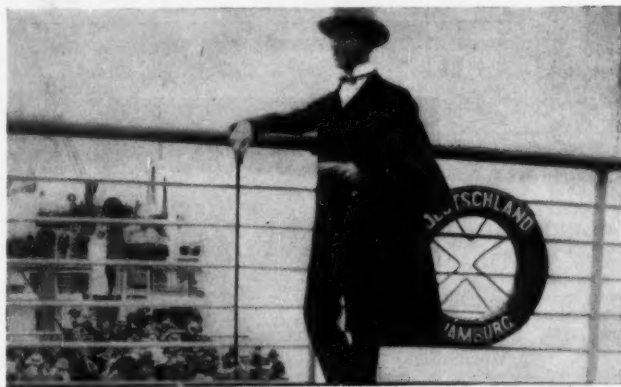
A PECULIAR QUARTET.

This is the Mystery Quartet. Of course they know better than anyone else why they cover their faces, but it seems particularly appropriate they should sing *A Kiss in the Dark*, though as they did it over the radio it is hard to understand why they should wear masks. June Brought the *Roses* was another number. It may be so, but how are they going to smell them? (Apeda photo.)



EDWIN IDELER.

whose recent appearance in New York was praised by W. J. Henderson in the *New York Sun* in such phrases as "played musically," "with authority," "sound musicianship," "unerring taste," "fine singing tone," "unaffected style of purity and restraint," "plenty of warmth and emotional content."

VICTOR WITTGENSTEIN
en route to Europe.

MISCHA LEVITZKI

is an early summer bird. He has been settled in his summer home in Avon, N. J., for the past five weeks, and is getting ready for his forthcoming tour of the Orient. He will leave on July 15 and will sail from San Francisco on July 25, playing in Honolulu enroute, and opening his tour of the East in Singapore on August 27.



TWO GREAT LEADERS.

Mengelberg and Toscanini. The portrait of Toscanini is one of the finest ever made. Both the pictures are from snapshots by Sam Bottenheim, taken at Bellagio on the Lake of Como, near Milan, during Mengelberg's visit to the latter city in May to conduct three concerts of the *Eute Concerti Orchestra*, which won him an enormous success. In the other photograph are Toscanini's two daughters, Wanda and Wally, with Robert Foligno, secretary of the *Eute*, and Count Giovanni Ascanio de Cigna, president of the *Eute*, in the background.



AILEEN MORGAN STEPHENS.

fourteen years of age, who won three gold medals (shown in the picture) awarded by the Atlanta Junior Music Club. The medals were separate honors—one for violin, one for piano, and one for attendance. Aileen is the daughter of Theodora Morgan Stephens, supervisor of violin classes in Atlanta Public Schools, and is also the niece of the late noted violinist, Geraldine Morgan Roeder.



MRS. CARTER AND ERNEST BLOCH.

Mrs. J. J. Carter, godmother of the Hollywood Bowl, with Ernest Bloch, composer, who is planning to make Hollywood his permanent headquarters and devote himself largely to composition. He will conduct some concerts in the Bowl this summer. Mrs. Carter has just returned home from a trip East which she made in the interests of the Bowl concerts.

MAY KORB.

who was married recently to Charles Raymond Cronham, municipal organist of Portland, Me. Mr. Cronham was at Dartmouth College as instructor for four years, going from there to Lake Placid Club as musical director. The couple enjoyed a honeymoon in Canada, most of the time being spent in Quebec. They are now at their summer home at Great Diamond Island, Me. The soprano will continue to be known professionally as May Korb. (Photo by Apeda.)



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SAN ANTONIO NEWS

SAN ANTONIO, TEX.—San Antonio celebrated Music Week, May 3 to 9. Mrs. Eli Hertzberg was again president of the Music Week Association, with Major John W. Tobin as honorary chairman. Assisting Mrs. Hertzberg as secretaries were Mrs. William Harold Winn and Mrs. A. L. Henderson, with Effie Decuir, chairman of publicity. Responsible for various types of programs, and each representing some club or organization, were the following: Mrs. Richard Craig, Mildred Gates, Mrs. John Albright, Mrs. E. T. Sweeney, Mrs. S. A. Freeman, Mrs. L. G. Gutzeit, Mrs. David Bernard, Mrs. L. L. Marks, Mrs. Houston Brown, Jeanette Seibert, Mrs. W. C. Carter, Clara Duggan Madison, Mrs. Alois Braun, Mrs. Clarence R. Day, Mrs. S. Koppel, Mrs. R. F. Lesley, Alice Mayfield, Idella Adelman, Mrs. Juan Long, Mrs. James Chalkley, Mrs. Roland Springall, Helen Teagarden Sanders, Helen Oliphant Bates, Mrs. T. O. Foster, Mrs. Walter Walthall, Mrs. A. McCollister, Mrs. Daniel A. Groh, Mrs. Richard Vanderstraten, Mrs. Robert Campion, Mrs. Paul Rochs, Dorothy Richter, Ruth Herbst, Adeline Bardenwerper and Mrs. Alfred Duerler.

Sunday's activities included programs by Fifteenth Field Artillery Band, Carl Mueller, leader; programs at Incarnate Word College; sacred concert at San Fernando Cathedral, Mrs. Ed. Hoyer, Sr., chairman; Alamo Council Boy Scout Band, Mrs. Paul Rochs, chairman; children's concert at Kochler Park, Mrs. Richard Vanderstraten, chairman; children's program at San Pedro Park, Dorothy Richter and Ruth Herbst chairmen; program by the Chaminade Choral Society, Mrs. Houston Brown, chairman, David Griffin, director; and choruses by negro choirs.

Monday introduced the juvenile department of the Tuesday Musical Club, Mrs. W. D. Downey, Jr., chairman; organ recital by members of the Sorosis Club; piano recital by pupils of Meta Hertzberg; association reception, Mrs. Richard Craig, chairman, at which time the Tuesday Musical Club, the San Antonio Musical Club, the Mozart Society, the Chaminade Choral Society and the music department of the Woman's Club were represented with numbers by the following: Tuesday Musical Octet, Mrs. Edward Sachs, leader; Dorothy Lodovic, dancer; Mary Stuart Edwards, soprano; Mrs. Charles Treuter, soprano, and Mrs. James Chalkley; and a program at Westmoorland College.

Tuesday brought a piano ensemble program by members of Tuesday Musical Club, Mrs. A. McCollister, chairman; Lady of the Lake College, and Y. M. C. A. auditorium; luncheon and program by the San Antonio Musical Club, featuring members of the Floresville Musical Club, Mrs. J. C. Houston, president.

Wednesday was given a program of cowboy songs, by Oscar J. Fox, sponsored by Music Teachers Association, in compliment to the composer as retiring president, Mrs. Roland Springall, chairman; program in St. Mary's auditorium; program by members of San Antonio Musical Club, Mrs. Lewis Krams Beck, president, with Catherine Clarke as chairman.

Thursday introduced an organ recital by John M. Steinfeldt; program by voice pupils of Mrs. L. L. Marks; violin recital by Charlotte Stenseth; students' recital at St. Mary's Academy; a program sponsored by Art Study Circle, Mrs. C. C. Higgins, chairman; program by Philharmonic Orchestra, William Marx, conductor; Ampico program, sponsored by Business and Professional Women's Club, Adeline Bardenwerper, chairman; Spanish program, Mrs. Juan Long, chairman, and a program by the following honorary artist members of the Tuesday Musical Club: Mrs. L. L. Marks, soprano; Bertram Simon, violinist; Roy R. Repass, pianist, and Julien Paul Blitz, cellist. Mrs. Nat Goldsmith and Mrs. Blitz were accompanists, with Mrs. Daniel A. Groh, chairman.

Friday included programs at the Ursuline Academy and Our Lady of the Lake College; special numbers at Temple Beth-El service by members of San Antonio Chapter of American Guild of Organists, in addition to the regular quartet; program by Elks' Choir, Clarence Magee, director, at Kiwanis Club; program of organ, piano and voice numbers at Travis Park Methodist Church; program by Senior Symphony Orchestra of Maria Avenue High School, sponsored by American Association of University Women; special service in the Main Avenue Synagogue; program by the Mozart Society, Mrs. J. M. Krakauer, president, and David L. Ormesher, director.

Saturday provided the Army Night program, Mrs. Clarence R. Day, chairman; advanced piano pupils of Clara Duggan Madison; a program by junior department of the Tuesday Musical Club, Lida Crosh, chairman.

John M. Steinfeldt recently presented five piano pupils in recital at St. Mary's Hall, assisted by Walter Hancock, violinist. Mr. Steinfeldt also contributed four numbers, two by Chopin and two of his own compositions.

The Hertzberg Musical Club met recently, at which time the Classic Period of Orchestral Music was the subject of the program. Clara Duggan Madison, whose pupils constitute the club, gave an interesting talk on the subject.

Betty Longaker Wilson, soprano; Major L. C. Fairbanks baritone; Willetta Mae Clarke, violinist, and Mrs. Harry Leap, pianist, gave an enjoyable program at the recent graduation exercises of the Santa Rosa School of Nursing.

Frances Mohrman, of San Antonio, is the winner of the first prize for singing contestants in the Fourth Annual Texas Interscholastic Music Meet, held recently in Baylor College for Women at Belton. There were more than 250 contestants, from thirty-three cities.

Lottie Kiddle, organist, artist pupil of Frederick King, left recently for Europe, where she will enter the Fontainebleau School of Music. She will study piano in addition to pipe organ.

Grace Miller was in charge of an unusual program on Shakespeare in Music, given April 28 for the Tuesday Musical Club, Mrs. Eli Hertzberg, president. Those participating were Mrs. David Bernard, mezzo soprano; Idella Adelman and Dorothy Richter, sopranos; Anna Maria Gutierrez, harpist, and Effie Decuir, who played accompaniments on the mandolin.

Mary Stuart Edwards soprano, assisted by Eric Harker, tenor; Helen Oliphant Bates, and Mary Hayman Wright, organists; and Mrs. Eugene Staffel, pianist and accompanist, presented a program, May 1, under the auspices of the Church Visitors' Organization of Travis Park Methodist Church.

The Incarnate Word College presented Mrs. Fred Jones in her Jenny Lind concert, May 2, with Walter Dunham, accompanist. Mrs. Jones' voice is particularly suitable for the music which Jenny Lind sang and in her authentic costume she made a beautiful picture. Many recalls and encores were necessary.

tume she made a beautiful picture. Many recalls and encores were necessary.

The last meeting of the season of the Juvenile department of the Tuesday Musical Club, of which Mrs. W. D. Downey, Jr., is chairman, was held May 4. The program was in charge of Charles Holaday and was given by twenty-two members. The concluding number was America, in charge of Mrs. A. M. Fischer.

Marybeth Conoly, soprano, was presented in recital May 4, by her teacher, Henry Jacobsen. Her voice is of fresh, clear, sweet quality. She will leave shortly for New York to continue her studies.

Alois Braun presented the following members of his intermediate piano class in recital, May 8, each displaying the careful instruction received. Sadie Garber, Roberta Caffarelli, Muriel Miller, Harvey West, Anna Sugarman, Sarah Lee Cretin, Miriam Reich, Gertrude Sinkin, and Margaret Lavery. Lorene Nicholson, dancing pupil of Verna Burdin, assisted.

The junior department of the Tuesday Musical Club, Lida V. Grosh, chairman, held the last meeting of the season, May 9. The program was given by Grace Knox, Ruth Patton, Hortense Frazer, Muriel Miller and Ella Mac Hunt.

The Elks' Lodge observed Mothers' Day, May 10, with an excellent program given by the Elks' Orchestra; the Elks' Choir, Clarence Magee, director; Merle Rowland Schuab, soprano, and Newton C. Bassett, baritone.

John M. Steinfeldt, founder and president of the San Antonio College of Music, appeared in his annual piano recital, May 11. The program consisted entirely of sonatas. Before playing each number he gave explanatory talks. The program served to show his excellent technic, masterful interpretation and fine musicianship. At the close he contributed one of his own compositions.

The San Antonio Musical Club, Mrs. Lewis Krams Beck, president, held the closing musical of the season, May 11. The subject was Soiree d'Amour. Mrs. E. P. Arneson arranged the program, which had the following participants: J. F. B. Beckwith, reader; Merle Rowland Schuab, Mrs. J. G. Hornberger, Mrs. C. C. Higgins and Betty Longaker Wilson, sopranos; Harriet Richardson Gay, Evelyn Elkins and Mrs. O. B. Black, contraltos; Eric Harker and Carl Cagell, tenors; Clyde Lucas, baritone; and Blanche Rivero and Myrtle Lockhart, dancers. The accompanists were Mrs. L. L. Marks, Mrs. Eugene Staffel, Walter Dunham and Tillie Brown.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, held the final meeting of the season, May 12, for the election of officers. Mrs. Hertzberg is life president, and Mrs. Stanley Winters, life recording secretary, so the following

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were elected: Mrs. Leonard Brown, first vice-president; Mrs. E. P. Arneson, second vice-president; Grace Miller, corresponding secretary and Mrs. Edgar Schmuck, treasurer (re-elected). The club song, written by Mrs. Paschal Turner, which won first prize in the recent contest for a club song, was sung by Mrs. Edgar Schmuck, soprano, accompanied by Mrs. A. M. Fischer.

Dorothy Claassen, director of the Grace Lutheran Choir, was in charge of an enjoyable program, given by Grace Lutheran congregation in celebration of the twentieth anniversary of the dedication of their church. Those who participated were: Dorothy Claassen, contralto; Dorothy Richter, soprano; Lucile Klaus, soprano; Elizabeth Hein, contralto; Charlotte Stenseth, violinist; Mary Stuart Edwards, soprano; Mrs. Edgar Schmuck, soprano, and Mrs. David Bernard, mezzo soprano. The choir contributed two numbers. Mrs. Eugene Staffel, Dorothy Claassen, Dorothy Hagen and John Sherwood were the accompanists. The Sunday School Orchestra also played several numbers.

The City Federation of Women's Clubs, Mrs. L. Walter Evans, president, entertained with a program, May 13, for the wives of the delegates of the American Railway Development Association which met in convention here. Mrs. Lewis Krams Beck was in charge and the following participated: Emeline N. Bates, soprano, of Albany, New York; Clara Duggan Madison, pianist, and Evelyn Elkin, contralto. The accompanists were Mrs. Madison and Mrs. L. L. Marks. The Tuesday Musical Club also entertained for them on May 14. Clara Duggan Madison arranged the program which was given by John M. Steinfeldt, pianist; Tuesday Musical Octet, Mrs. Edward Sachs, leader; Mrs. Fred Jones, soprano; and Mrs. John Emig, soprano, of Cincinnati, O. The accompanists were Mrs. Madison and the octet.

S. W.

Gustlin in Portland

On June 7 Clarence Gustlin, American Opera interpreter, gave his interpretation of Frank Patterson's opera, *The Echo*, as a preliminary to its world premiere at the Biennial Convention of the National Federation of Music Clubs in Portland, Ore., on June 9. It served the valuable purpose of preparing the ground for what was to follow, and the delegates to the convention were enabled to follow the book and music with much greater understanding after Mr. Gustlin's scholarly analysis of the mood and theme and his clever suggestion of the music and orchestration.

Mayer Books Three Attractions in Akron

The Daniel Mayer office has closed three of its attractions with the Tuesday Musical Club in Akron, Ohio, for next season. These are William Wade Hinshaw's production of the *Marriage of Figaro* on November 24, *Dusolina Giannini* on December 1 and *Guy Maier* and *Lee Pattison* on January 19.

BRAGGIOTTI TO TEACH IN BOSTON THIS SUMMER

Commencement Festivities at "Pop" Concerts

Boston.—Contrary to his usual custom, Isidore Braggiotti, distinguished voice teacher of Florence, who has been spending his winters in Brookline, Mass., during the past few years, has decided to spend this summer at his American home instead of going abroad. The principal reason for this decision is the fact that many of his pupils have ex-



Photo by Cattani, Florence

ISIDORE BRAGGIOTTI,
teacher of singing.

pressed a desire to continue their work with him during the summer months. Since his class includes a number of uncommonly gifted artists in the making, who are scheduled for early appearances in public, Mr. Braggiotti has deemed it advisable to forego his annual European holiday this year. It is late in the day to enlarge upon Mr. Braggiotti's standing as a vocal authority. For many years aspiring

singers flocked to his beautiful villa in Florence from virtually all over the world, there to study not only the rudiments of singing but also to build up concert and operatic repertoires. The political and economic confusion that followed the armistice in Italy made that country less attractive as a Mecca for ambitious vocalists and Mr. Braggiotti transferred his activities to the United States, establishing himself in Brookline, Mass., one of Boston's beautiful suburbs. His New England following soon became so large that it was necessary to set apart certain days for classes in other cities, notably Augusta, Me., and Springfield, Mass., and these classes will also be continued throughout the summer.

HARVARD GLEE CLUB ENGAGES EMINENT SOLOISTS

Eminent soloists have been engaged to appear with the Harvard Glee Club in its regular series of three Thursday evening concerts next season in Symphony Hall. On December 10, Mme. Olegin, contralto, will be the assisting singer. In the second concert, on February 18, the soloist will be Jacques Thibaud, violinist, while Frieda Hempel, soprano, will assist the Harvard singers at the closing concert on April 15.

Dr. Archibald T. Davison, who has brought the Harvard Glee Club to its present degree of eminence, will be absent in Europe next season, since that will be his sabbatical year. During his absence the club will be conducted by Wallace Woodworth. Mr. Woodworth has been associated with Dr. Davison and the Glee Club for the past five years, is on the faculty of the Harvard Division of Music, and has often conducted the rehearsals of the club.

THE BOSTON "POPS"

Boston may have fallen behind as a center of culture, but its importance as an educational center continues unimpaired. As a result, this city has its share of commencement festivities, and, for a number of resident universities, the "Pop" concerts are given a place in their celebrations. Thus, during the sixth week of the current "Pops" season at Symphony Hall, two nights were designated as college nights—Tufts on Thursday and the Massachusetts Institute of Technology on Friday. As was to be expected, college songs helped give variety to the regular orchestral programs.

Of greater importance musically was the annual Wagner concert on Sunday evening. For this feast Mr. Jacchia chose well—the festival march written for the American Exposition; the overture to *The Flying Dutchman*, the preludes to *Lohengrin* and *Meistersinger*; *Procession of the Knights from Parsifal*; *Procession of the Gods to Valhalla* from *Rheingold*; *Waldweben* from *Siegfried* and the *Ride of the Valkyrie* from *Die Walküre*. The admirable Italian conductor led his orchestra effectively in this interesting assortment from Wagneriana and was the recipient of highly enthusiastic applause from an audience which gave every evidence of familiarity with Wagner's operas and love of his music. Would that Wagner nights were more frequent!

J. C.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Frank Tours has been guest conductor at the Rialto Theater for the past few weeks.

Hugo Riesenfeld announces that beginning on June 28 he will give a spectacular stage show at the Rivalto as a presentation for a comedy, *Paths to Paradise*, with Raymond Griffith as the star. Mr. Griffith will be remembered as the new comedian who was such an instantaneous success here in the East. Mr. Riesenfeld calls his special presentation Jazz Week.

John Wenger made a new proscenium arch for the Rivalto which was finished for the opening this week. The entire stage has been remodeled and much variety has been given by novel effects. This is Mr. Wenger's first creation for the Rivalto in some time.

The most sensational play in the history of the American stage, *Abie's Irish Rose*, is merrily on its way into the fourth year. Unable to resist the curiosity which exists everywhere about the play, this reviewer finally joined the four million and went to see it. It is delightful hokum which is inevitable for success.

THE RIALTO

Emanuel Baer was at the conductor's desk for the performance the writer attended at the Rialto last week, and under his direction an excellent performance was given of Liszt's Hungarian Fantasy. The piano part was played by Lily Kovacs, who would have been more effective had she not resorted to exaggerated mannerisms.

August Werner, baritone, was very effective in Victor Herbert's *Gypsy Love Song*, for which he appeared in Gypsy costume. He put the proper sentiment into the song, and his diction was clear.

Riesenfeld's Classical Jazz, also conducted by Mr. Baer, was full of "pep" and drew its usual mete of applause. Alfred Brower then appeared in a dance in which he displayed agility.

A letter from a Rubberneck in London showed some motion pictures of buildings, parks, bridges and other interesting places in London. The Rialto Magazine also offered some instructive news items.

Alexander D. Richardson, organist, again gave evidence of his skill at the Wurlitzer, this time playing Dudley Buck's *Variations on a Scotch Air*. The feature picture was Steele of the Royal Mounted, a rather mediocre offering. The program was completed with a Mack Sennett Comedy, *Isn't Life Terrible*, which contains some genuinely funny situations.

THE CAPITOL

Out-of-town visitors to the metropolis are well repaid in taking in a performance at the Capitol Theater if only to hear the orchestra. It is of symphonic proportions, and, under the leadership of David Mendoza, plays the well known overtures, excerpts from the operas, marches and other numbers in musically style. The attacks are good and there is at all times fine regard for nuances. Last week music from Thomas' melodious *Mignon* was thoroughly enjoyed. Following this orchestral selection, Mlle. Gambarelli, Doris Niles and the ballet corps gave a delightful dance interpretation of Schumann's *Papillons*, the orchestra arrangement by Herman Hand. The scene for this was laid in a garden at Carnival time and had to do with the fancies of Pierrot and masqueraders. Lighting effects, costumes and excellent orchestral accompaniment added to the enjoyment of the number.

After the Capitol Magazine Roxy's Gang was presented. The "Gang" has been journeying around recently visiting various places. Two weeks ago they were in Montmartre, the following week at the races and last week at the seashore. Scenic effects provided the ocean, there were steamer chairs, umbrellas and a host of people dressed in summer outfits. The various members of the "Gang" were heard in solos and duets, and of course there also were dancing and ensemble numbers.

The feature picture was *Siege*, with Mary Aiden, Virginia Valli and Eugene O'Brien. This is a drama which is exceedingly well acted, but, as is frequently the case with plays dealing with New England life, some of the characters are more or less caricatured.

An excellent organ solo concluded the program.

THE MARK STRAND

It was a program of unusual merit that pleased Mark Strand patrons last week, both the musical and picture attractions being especially commendable. Excerpts from Paggiacci comprised the overture, excellently interpreted by Mr. Edouarde and his orchestra. Kitty McLaughlin rendered the Bird Song beautifully, her full, clear soprano being adequately suited to the music. In her Nedda costume she made a most attractive picture. The Mark Strand Male

Quartet, in a feature entitled *Demi Tasse*, sang *A Good Cigar Is a Smoke*, by Victor Herbert, and this was followed by Friml's *A Woman's Smile*, delightfully presented by Pauline Miller, soprano. The quartet was gathered around a dinner table and Miss Miller sang from the center of a bowl of flowers, only her head visible above the jar, the blossoms forming a charming background. Mlle. Klemova, M. Daks and Bourman offered one of the most unique of their dances, wherein they represented the Jack, Queen and King of the heart suit in cards. They were warmly applauded for their splendid efforts. Nick Lucas, "The Crooning Troubadour," was again the guest attraction, appearing in a program of popular songs.

The picture was called *The Teaser* and included a galaxy of stars such as Laura La Plante, Pat O'Malley, Hedda Hopper, Wyndham Standing and others. The plot was interesting and the situations were carried off with finesse. The details of the picture were particularly praiseworthy. The usual Topical Review and a news feature made up of Odds and Ends completed the program.

THE RIVOLI

Very different was the program at The Rivoli last week than it was the week before. Beebe Daniels, in *The Manicure Girl*, is not as good nor as clever as she used to be, and what is more, the whole production was far below the Paramount standard. For diversissements there was offered a group of four Russian numbers—Paul Tisen's Gypsy Ensemble, Russian Cathedral Quartet, Mlle. Nina Sergeyeva, danseuse, and Nicholas Kovac, dancer, with The Rivoli Ensemble. The playing of the Gypsy orchestra was a bit monotonous, although the men were undoubtedly good musicians. The quartet was excellent, and the dancers the best of all.

At the organ Harold Ramsbottom played variations on Friml's *Rose Marie*, again demonstrating many excellent effects. Willy Stahl conducted The Rivoli Orchestra in Liszt's *Sixth Hungarian Rhapsody*—always a popular feature. The Grantland Rice Spotlight Review was most interesting, revealing as it did many of the human traits in dogs.

THE PICCADILLY

Brahms' Hungarian Dances in G minor and D major, and a jazz version of Arthur Lange's *Echoes of Ireland*, played by the orchestra with Fredric Fradkin conducting, were the opening numbers at The Piccadilly. The Brahms' dances were delightfully interpreted and one enjoyed listening to the familiar Hungarian airs. They also brought forth spontaneous and prolonged applause. John Hammond was enjoyed in an organ number, overture to Zampa. Virginia Newbegin, soprano and Claire Stetson, contralto, sang the melodious *Barcarolle* from *Tales of Hoffman*. Bee Jackson, jazz dancer, made a sensational "hit" with the audience when she offered her own interpretation of *The Charleston*, which she also danced in the feature picture, *Lying Wives*.

Marjorie Meyer Preparing Programs

Marjorie Meyer, soprano, closed her season last month with an appearance as soloist with the Leake & Watts Band at the Armory, Yonkers, N. Y., where she received an ovation. Miss Meyer is now at Lake George preparing new



MARJORIE MEYER,
soprano.

programs for her fall appearances. She is booked for eight appearances in and about Chicago between November 15 and June 15, and will also appear in Jamestown, Olean and Batavia, N. Y., with two appearances in Buffalo in October and November, concluding her mid-season engagements with an appearance at Jordan Hall, Boston, early in January.

Institute of Musical Art to Hold Summer Courses

A summer course at the Institute of Musical Art will be established next year for the first time since the Institute was organized twenty years ago. The regular courses will be given in that term under the instruction of some of its most prominent teachers. It is not planned to offer the so-called master courses in the summer session, because master pupils, qualified to acquire benefit from a few weeks under great artists, are rare. Furthermore, Dr. Frank Damrosch, director of the Institute, points out that attendance at such short term master classes is apt to be utilized by students for fictitious advertising by claiming recognition as pupils of those masters, when in the majority of cases that master influence is scarcely recognizable after a few lessons. The courses to be given are designed to benefit chiefly teachers living far removed from artistic information and therefore hungry for musical atmosphere and thorough training in subjects in which they may consider themselves insufficiently prepared. Dr. Damrosch states, and also for students who desire to continue during the summer and would receive credit for the work on entering the regular winter courses in the fall. Musicians and music students who desire to

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take up academic studies at the same time with musical work will have the opportunity to do so at the Teachers College of Columbia University, with which the Institute of Musical Art is affiliated.

Dr. Damrosch announces the re-engagement of Carl Friedberg for three years more on the Institute faculty. He will have a charge of the artists' course in piano and will conduct normal classes for teachers two evenings each week.

Sturani Presents Pupils

On May 23, Cesare Sturani presented some of his pupils in an interesting song recital, which not only reflected credit upon the teaching and coaching they had received, but also upon their own intelligence. Those appearing included Virginia Trabue, Ethel Foster, Laurette Beck, Lucy Finkle, Amelia Sanandres, Louise Searl, Antoinette La Farge and George Estes.

On June 3, Lucy Finkle gave a recital in the Sturani Studios before a large and enthusiastic audience. Encouraged by her success Miss Finkle will give a public recital in New York in the fall. She is quite well known on the light opera stage.

Robert Huntington Terry Honored

A concert by the Boy Choir of St. Andrews P. E. Church, Yonkers, N. Y., June 4, was the occasion of presentation to their organist and director, Robert Huntington Terry, of a gift of \$100 in gold, testifying in some degree the esteem of the choir. Besides chorus numbers by MacDowell, Nevin, Hadley, Terry and others, there were soprano solos by Agnes Owens and violin numbers by Hyman Piston. Katherine Terrell played accompaniments, and the occasion was one of general interest.

Metropolitan Artists Booked for Boston

Before leaving for Europe, W. H. Brennan, manager of the Boston Symphony Orchestra, closed the following dates with the Metropolitan Musical Bureau: December 4-5, Harold Bauer; January 1-2, Pablo Casals; January 15-16, Jacques Thibaud.

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Elizabeth Gutman Writes from Rome

"One of the musical events that I am sure will interest is the arrival of Stravinsky," writes Elizabeth Gutman from Rome, Italy. "He came following the Stravinsky festival, inaugurated a few weeks ago by Casella, with his Corporazione della Nuove Musiche, when they gave two performances of the Histoire du Soldat and one of Octett for wind instruments. Sunday Stravinsky came to the Augusteo to play his new concerto—the rest of the program being entirely of things which we have heard very often, but which are new to Rome—L'Oiseau de Feu and Petrouschka. These two were liked, but the concerto was greeted with alternate applause and hisses. Today Stravinsky conducted an entire recital of chamber music. He did his Histoire du Soldat, Octett and rag time for small or-



Drawing by Carola Spaeth

ELIZABETH GUTMAN.

chestra, and two groups of songs. The audience went into gales of laughter during the Octett, and during the rag time a number of people walked out. It is wonderful how they all express their feelings, for they hiss and whistle, if they do not approve. An elegant audience will sit in stony silence through an entire concert without applauding once. When I made my first appearance with Casella here, I was petrified lest one of these two things should happen to me, and felt a terrific sense of relief when the audience burst into wild applause at the end of my first solo.

"Casella, with his Corporazione, is doing wonderful work. Really, a labor of love. He is working much in conjunction with Pirandello at his new Teatro D'Arte. Casella has the musical end—Pirandello the theatrical end. The Teatro D'Arte is a combination of musicians interested in bringing the modern music to Rome. They have a list

of subscribers and give their concerts in the charming, remodeled Teatro D'Arte, which is more beautiful to the eye than for the ear, unfortunately, as it has proved a failure acoustically.

"The second performance of the Pergolesi Stabat Mater, in which I took part, was given from the Sala Sgambati, which is perfect acoustically, but quite the opposite in appearance.

"I came to Rome primarily for these concert appearances. Through them and my interest in painting, I have been thrown with many modern painters and other artists who make Rome their headquarters. One of them, Sarena, seems to be especially strong. Another well-known painter is Piereto Bianco, particularly noted for murals. My friend, Elena Zelezny, who did the statuette of my sister last summer in Vienna, is exhibiting now in Rome, with her husband, who calls himself J. Zel.

"My only experience in the theater here has been to attend a rehearsal with Signora Casella of Pirandello's latest play. As you can see there is a great deal of mixing of the arts and artists in Rome. I am tremendously impressed with the simplicity of the Italians. In art, nothing is too small to do perfectly. A painter will design his own frames. A musician will do seemingly menial work. Casella, who is a wonderful pianist, did not disdain to play my accompaniment at two concerts, nor to play in an orchestra conducted by Stravinsky, though the next day he may go to Milan to conduct his own ballet at the Scala. It is a beautiful spirit and a most inspiring example. After all, it was the same Benvenuto Cellini who designed a pin for a lady and who cast the immortal Perseus at Florence. I feel that this spirit in art in America would take us further. It is no disgrace to do the little things well. Everything is great in art.

"The people in Rome are extremely exacting, especially in judgment of voices, and insist that opera singers remain in opera except avocationally. While Italy is supposed to be interested only in opera, the concert stage has its large following, as witness my repeated engagement to sing after my first appearance."

Settlement Music Centers as a Community Force

Thirty-three years ago, a movement full of promise for the cultural life of the country was inaugurated by the founding in Chicago of Hull House Music School. Since then, the music school movement has gained impetus and spread across the country, until now more than eighty Music School Settlements and music departments in settlements are established and functioning in cities as widely separated as Boston and Los Angeles.

A recent survey made by a typical school, the Settlement Music School of Philadelphia, attempts to analyze its share in the development of the community. In the field of personal and educational opportunity, it offers a chance for individual and group development along cultural lines, as well as definite preparation for professional careers. Its pedagogical program is focused on the development of teachers with an understanding of the interrelationship of social and cultural values, and on training in professional ethics. A definite contribution to industry is made by the training it gives in cultural recreation, with its reflex of increased efficiency through mental and physical relaxation; and by the bringing out and release of individuality and leadership. Its civic importance lies in its share in developing normal community life through the purposeful employment of leisure time, in the development of art in the community, and of imagination in its students and audiences. As a national force it reaches out through its share in building up the music division of the National Federation of Settlements.

Such a study confirms the belief that through such centers of culture a constructive and refining process of great value to the community at large is being carried on in a previously unworked field. The movement has already proved a pioneer in the development of public school music; and has shown itself peculiarly adapted for discovering and fostering the creative faculty in a large section of the youth of the nation.

Patton Reengaged by Detroit Symphony

Such was his success in Detroit when he sang The Messiah with the Detroit Symphony Orchestra that Fred Patton has been reengaged by that organization for a performance of the same Handel work at Orchestra Hall on December 27 next, adding to the list of such performances the popular baritone will give with various musical organizations during the next holiday season.



BEATRICE MARTIN.

well known soprano, who will sing on July 3 in Bethlehem, Pa., with orchestra, under the direction of Andrew Nexs. (Photo by Campbell Studio.)

Mrs. Bibb to Go West Next Season

Kathleen Hart Bibb, soprano, is leaving shortly for her old home in Minneapolis, where she will conduct a special class in singing for six weeks at the MacPhail School of Music. Among her recent spring engagements was an appearance at the annual alumni banquet of the New York chapter of the University of Minnesota, at the Commodore Hotel, on May 5, and in a joint recital with Merald Tollefsen, baritone, at White Plains on May 13. Another appearance was at Greenwich, Conn., as soloist with the Chorus of the Women's Club on May 18, when the Greenwich Press said of her: "Mrs. Kathleen Hart Bibb was keenly enjoyed by those who heard her. Her lovely, flexible voice, combined with a charming manner and a winning personality, captured the hearts of her audience, and brought forth a storm of applause after her group of songs."

Daniel Mayer, Mrs. Bibb's manager, is booking a tour for her in November and December which will take her as far west as Denver, where she will appear in recital on November 30.

Bogue-Laberge Artists for Next Season

Lucy D. Bogue and Bernard R. Laberge announce the following list of artists under their management for the season of 1925-26: Pianists—E. Robert Schmitz, Clara Haskil; organists—Charles Courboin, Alfred Hollins (management east of the Mississippi, Alexander Russell Concert Direction, Wanamakers, New York); west of the Mississippi and Canada, Bogue-Laberge Concert Management); harpist—Marcel Grandjany; violinist—Robert Imandt; sopranos—Marya Freund, Rose Armandie, Laurie Merrill; tenor—Fernand Francell; conductors, composers, lecturers—Eugene Goossens, Clarence Gustlin, Darius Milhaud, Vladimir Gilschman.

Important Dates for the Cherniavskys

Ona B. Talbot, Indianapolis, Ind., manager, is one of the most recent prominent concert promoters to engage the Cherniavsky Trio on her course next season, the artists' appearance being definitely scheduled for January 14 next.

Ralph Leopold Vacationing

Ralph Leopold, pianist, left for Craigville, Cape Cod, on June 18, where he will spend part of his vacation. Later in the season he will go to Cleveland, Ohio, to visit his sister, Mrs. Newton D. Baker.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

HOW TO PRONOUNCE

Behnke, Beng-keh. Besekirsky, Bay-ze-her-ske.
Bourskaya, Boor-skah-yah. Biaggi, Bi-yah-je.
Belfincioni, Bel-in-cho-ne. Bianchini, Bi-yahn-ke-ni.
Bertrand, Ber-trahn. Lisniewska, Lush-ne-ey-skah.

DICTIONARIES OF MUSICIANS

"Five or six years ago I bought Grove's Encyclopedia of Music, and, about four years ago, Baker's Biographical Dictionary. I would like a newer book, telling of the new musicians. Can you suggest something? Is there not some sort of Musical Blue Book, or some such Who's Who? I teach my small child from pieces by Dorothy Gaynor Blake, Mathilde Bilbro and Francis Terry, but find nothing concerning their lives in any of these books. If you know of nothing wherein I may get such information, will you please tell me a few words of these three composers? What state, approximate date, etc., of their birth, education or anything interesting?"

The Information Bureau would be only too glad to give you information in regard to musicians, particularly those of the younger genera-

tion, if it was possible to obtain it. The latest edition of Baker's book is 1919, so those who have come to the front in the past six years are not mentioned. Grove's Dictionary had a new volume added a few years ago, called the American Supplement, but only the names of the well known composers appeared, and in fact not all of them were included. The lack of any sort of reference book up-to-date is a handicap for all students or any who seek information. It is a question that has assumed great importance, through lacking the means of obtaining reliable data. Sometimes by appealing to the publisher of certain pieces of music, facts may be obtained, and if you will write to the publishers of the pieces you teach, or will send the names to the Information Bureau of the Musical Courier, calls will be made upon any of the publishers, or letters will be written asking for data from publishers not in New York City.

ABOUT MARIE GALVANY

"Can you give any information of or about Marie Galvany, a Spanish coloratura soprano? Is she living or dead? If living, where? Is she singing or has she retired? Did she ever sing in this country? In 1909 she was in London at the Drury Lane Theater, singing with The Castilians Company in Sonnambula. The Victor Company some years ago had records of her voice, which reached F above high C. Thank you for any information you can give me."

The name of Marie Galvany does not appear in any of the dictionaries of musicians available, not even in the English one published in London. Your request is published, however, and it may be that some reader of the Information Bureau who has knowledge of Marie Galvany will send it to the MUSICAL COURIER.

BAYREUTH.

"Have the announcements been made for the performances to take place at Bayreuth this summer? Can you give me the dates?" This year's festival is to commence July 22, and terminate August 20. The usual Wagner operas will be given, the announcement saying there will be a "cycle of twenty Wagner operas."

Courboin with Four Orchestras Next Season

Increasing interest in the organ as a concert instrument is evidenced by the growing number of orchestral engagements which are added to Charles M. Courboin's tours. Since his appearance with the Philadelphia Orchestra at the dedication of the Grand Court Organ at the Philadelphia Wanamaker Store in 1919, Courboin has appeared three times with the Philadelphia Orchestra, twice with the Detroit Symphony, once with the New York Philharmonic, and twice with the American Orchestral Society.

Courboin's managers report that he is already booked for appearances with the Cincinnati Symphony under Fritz Reiner, twice with the Minneapolis Symphony under Verbrugghen, the San Francisco Symphony under Herz, and twice with the American Orchestral Society (Chalmers Clifton), with other orchestral appearances in prospect.

Courboin sails for Europe about the middle of August after a final appearance at the National Association of Organists' Convention in Cleveland, playing in England and on the continent until the middle of November, returning to America the latter part of November to tour the East until the middle of January; then he goes again to the Pacific Coast, via Canada, returning through the Southwest, and finishing the season in eastern America. Twice as many contracts have been signed as at this time last season, the Courboin tour being already practically fifty per cent. booked. During the coming season, Courboin will add a number of unusual works to his very large repertory, among them being one or two for organ and orchestra, written and arranged especially for him.

Easton's Montgomery Date Settled

The date for Florence Easton's recital in Montgomery, Ala., has now been set for November 19 and will be filled by the soprano after returning from her recital in New Orleans, November 17, which has already been announced.

University School of Music Faculty

The summer session of the University School of Music, Ann Arbor, Mich., promises to eclipse in importance the sessions of past years. This phase of music instruction has been receiving more and more attention each year and this year a faculty of distinguished musicians has been procured. During the summer months many professional musicians, teachers and artists, whose time is otherwise occupied during the rest of the year, desire to avail themselves of doing special advanced work. To meet this demand special facilities have been provided. The faculty engaged for the summer session, which extends from June 22 to August 1, includes the following: Piano—Guy Maier, Mabel Ross-Rhead, Otto J. Stahl, Nell B. Stockwell and Ava Comm-Casc; voice—Theodore Harrison and Nora Wetmore; violin—Anthony J. Whitmire and Marian Struble-Freeman; organ—Palmer Christian; public school music, J. E. Maddy and T. P. Giddings (guest instructor); theory—Otto J. Stahl and Byrl Fox Bacher.

Ysaye Dedicates Sonata to Szigeti

Joseph Szigeti, the Hungarian violinist who comes here for the first time next season, has just introduced Eugene Ysaye's sonata for violin alone, which is dedicated to him. The following letter from Ysaye came to Mr. Szigeti a few weeks ago: "I am very proud that you have found my sonata worthy of you and that you like it sufficiently to give it the support of your genial talent. Thanks to such an invaluable sponsoring, the work is sure of attracting the attention of artists. Thank you, my very dear friend, you rejoice the heart of the old 'minstrel,' and he will always be filled with the deepest gratitude towards you."

The programs received by Concert Management Arthur Judson from Mr. Szigeti contain, besides the standard works of the violin literature, compositions by Prokofieff, Ernest Bloch, J. Templeton Strong, Jean Wiener, Faure, Ysaye, Busoni and others.

Morrisey a Success at Hays Festival

The recital of Marie Morrisey was one of the outstanding events of the Hays (Kan.) Festival. A riot of applause greeted the contralto and eight encores were demanded. As a Brunswick artist Miss Morrisey is known in innumerable homes through her records, and the news that she was to be heard at the Festival created a widespread interest throughout the neighboring towns.

Miss Morrisey also sang with the Women's Glee Club. Her program included selections in Italian, French, German and English. Twilight at Sea, by Peti, dedicated to Miss Morrisey by the composer, was particularly enjoyed. Of noteworthy success also was her rendering of the three negro spirituals, Savior, Please Don't Let Dis Harves' Pass, Deep River, and I Want to Be Ready.

New York will hear Miss Morrisey in recital next season.

Klibansky Artist for Carroll Production

Vivian Hart, artist from the Klibansky studio, has been engaged as prima donna for the next Earl Carroll production, which will open in New York on June 29. Louise Smith is to appear in recitals in the west.

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Weekly Review OF THE World's Music



Photo by Pirie MacDonald

Henry Hadley

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